

# THE AMERICAN MAGAZINE OF ART

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ICE IN THE HARBOR, NO. 2.

WATER COLOR BY JOSEPH PENNELL

## JOSEPH PENNELL MEMORIAL EXHIBITION IN THE LIBRARY OF CONGRESS

A FITTING tribute to Joseph Pennell, illustrator, etcher, lithographer, water colorist, is the Memorial Exhibition set forth in the Library of Congress which, opening last April with appropriate ceremony, will continue through the coming winter.

The material contained in this memorial exhibition is for the most part derived from the permanent collection of the Library of Congress and from collections belonging to Mrs. Pennell, but valuable loans have been made by private collectors and personal friends of the artist, among them David Keppel, Harry V. Allison, Mr. and Mrs. Edward L. Tinker, Justice Harlan Fiske Stone, and others.

The exhibition is essentially selective at

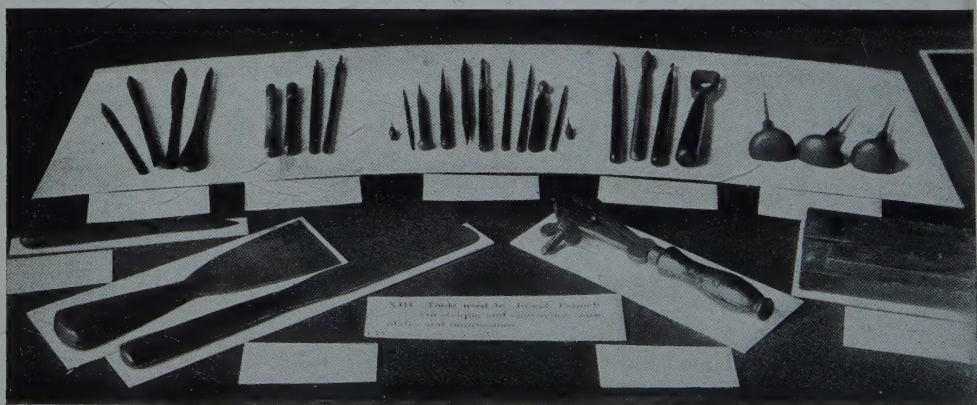
the same time that it is comprehensive. It does not overwhelm the visitor with a vast amount of material, which might have been possible in the case of so prolific a producer as Joseph Pennell, but instead shows a few representative works in each medium which Mr. Pennell essayed, and shows them in such a way as to demonstrate to the public not only the versatility of the artist but his mastery of medium, the wide scope of his genius, the value and significance of his labors measured by the perspective of a full, well-rounded life. It tells the story of Joseph Pennell's artistic career.

The exhibits are arranged in cases in the main hall on the second floor, the long, handsome gallery controlled by the Print Division





PRESS USED BY JOSEPH PENNELL IN HIS STUDIO  
COLUMBIA HEIGHTS, BROOKLYN, N. Y., 1921-1926



TOOLS USED BY JOSEPH PENNELL IN ETCHING AND ENGRAVING, WITH PLATES AND IMPRESSIONS



with its beautiful specially designed cases for the display of prints, and in the South-east pavilion where Joseph Pennell himself so lovingly set forth some years ago his

as Mrs. Pennell herself has reminded us, a born illustrator, and when in his later days he wrote his biography he chose as the title "The Adventures of an Illustrator." No



PARK ROW

ETCHING

JOSEPH PENNELL

collection, given to the Library of Congress, of Whistleriana.

By way of introduction to the exhibition as a whole, is shown a group of books which Mr. Pennell illustrated, some written by himself, some written in collaboration with Mrs. Pennell, some by Mrs. Pennell alone, others by different distinguished authors. These represent an early and a most interesting chapter in Mr. Pennell's life. He was,

one who has read that delightful story of an artist's life could fail to find keenest interest in these illustrations, or to note in them the inherent genius of the young artist, his swift, early vision of the high mountains of attainment.

Next in order the visitor meets Joseph Pennell the man, in a series of photographs from life and from drawings and paintings by contemporary artists, such as a drawing





IN A SIDE STREET (QUEEN STREET), PHILADELPHIA

ETCHING BY JOSEPH PENNELL, DONE IN 1882. REPRODUCED AS A WOOD ENGRAVING BY BOGERT IN ARTICLE "RAMBLES IN OLD PHILADELPHIA" BY ELIZABETH ROBINS, CENTURY MAGAZINE, MARCH, 1882

by William Oberhardt made in 1918, paintings by Wayman Adams of "Joseph Pennell at his Press," and "Mr. and Mrs. Pennell at Their Brooklyn Window"; a caricature of the title page of "The Adventures of an Illustrator" by Bruce Rogers, and a photograph of a bronze plaque by James Earle Fraser.

Then comes a series of letters written by Joseph Pennell. How much character one finds in his handwriting, how distinctively personal was his mode of expression! Among these letters are three written from abroad in 1883 to Miss Elizabeth Robins before she became Mrs. Pennell. This was during Mr. Pennell's first visit to Italy, where he was sent by the Century Company to illustrate Howells' "Tuscan Cities." These humorously illustrate incidents of interest which came under his eye, that amazingly seeing eye of the young illustrator-adventurer, on his travels.

Adjacent to the cases in which are shown the portraits and the letters stands the press used by Joseph Pennell in his studio, Columbia Heights, Brooklyn, from 1921 to 1926,

reminding us of the extraordinary care he took in printing his plates, the great difficulty he experienced in his early etching days when, dissatisfied with the printing of others, he secured the use of a press in London. It was because of the difficulty of having etchings properly printed, Mrs. Pennell tells us, that for a number of years during one of his most productive periods Joseph Pennell gave his time to pen and ink drawing rather than etching. It is hard to say whether this meant loss or gain, so little is there to choose in merit between Mr. Pennell's work in these two mediums.

In one of the cases in this gallery are to be seen the tools used by Mr. Pennell in etching and engraving, with plates and impressions, and in the same manner the sections given over to representative examples of his lithographic work is prefaced with a set of drawings never transferred and a zinc plate with impressions, as well as lithographic materials, crayon pencils, lithographic crayon, etc. Thus the public is taken into the artist's confidence and is given some idea of the artist's way of working.





#### OIL REFINERY

ILLUSTRATION BY JOSEPH PENNELL FOR ARTICLE BY MAURICE EGAN, "A DAY IN THE MA'SH," SCRIBNER'S MAGAZINE, JULY, 1881. WASH DRAWING ENGRAVED ON WOOD BY JUNGLENG. CHOSEN BY PENNELL FOR INCLUSION IN "THE ADVENTURES OF AN ILLUSTRATOR."

The sixty-eight etchings chosen to represent his work in this medium are grouped according to the place in which they were made. For instance, Philadelphia, Louisiana, Italy, France, England, Panama, New York, Washington, Pittsburgh. These not only cover a wide range of subjects but also of time, early and late ones being included. It is interesting to note how Joseph Pennell passed from an intimate study of the great architectural monuments of Europe to the most recent and modern monumental building done in this country; how in all of these subjects alike he discovered and through his art manifested beauty—beauty of line, proportion, light and shadow, arrangement.

Following the etchings come a group of representative lithographs. These, too, were done in many lands and embrace architectural, landscape and industrial themes. The Spanish and Holland groups are particularly interesting contrasted with the works done in war-time industrial centers. These last represent a great epoch in world history as well as a chapter in the artist's work.

This section in turn is followed by studies and sketches by Joseph Pennell, pen and ink, charcoal and wash drawings, recording with light and skillful touch vivid impressions, keenly perceived by a sensitive nature.

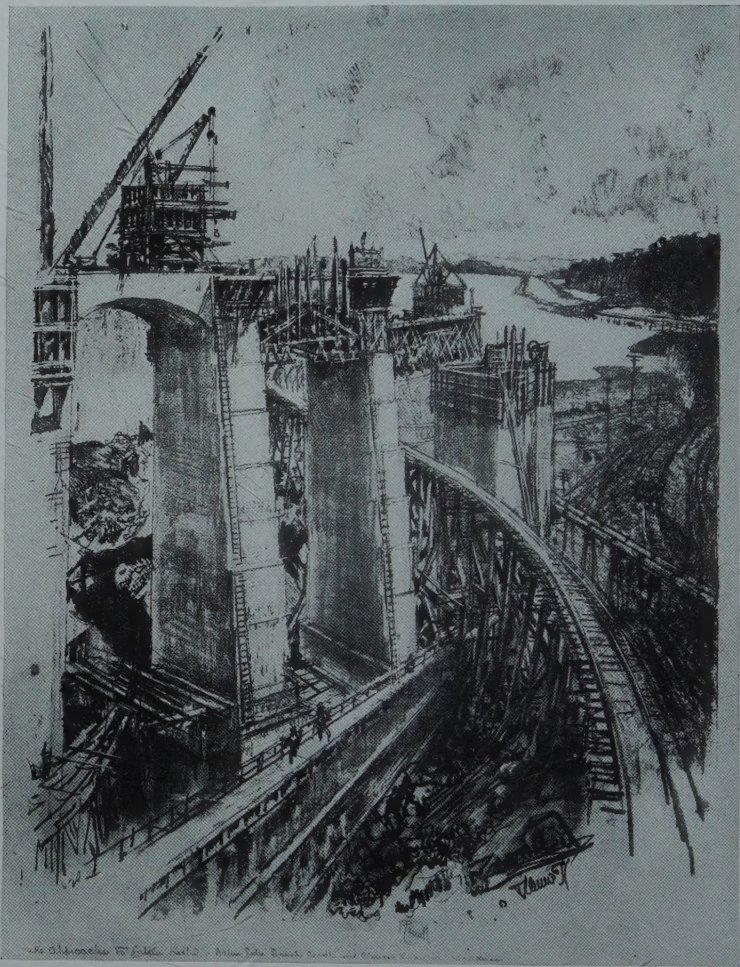
Then comes a section showing his pastels, a whole series (some of which were done as works of supererogation) for Henry James' "Italian Hours." The commission for this work comprised just so many illustrations, but Joseph Pennell made many more than the required number, that the author might take his choice and that the best should certainly be included. There is a glint of Whistler in these drawings, a suggestion of Childe Hassam—strange as it may seem; but they are neither Whistler nor Hassam, but Pennell at his best, Pennell who has learned from the great masters the secret of elimination, has thrilled to the music of color, and at the same time has not forgotten the material limitations of color reproductive process.

After the pastels come the water colors, the majority of which were painted from the



window of the artist's last home on Columbia Heights, Brooklyn, looking across the East and North Rivers to New York and the New Jersey shores—swift impressions of things

volume entitled "The Glory of New York" with text by Mrs. Pennell. Mr. Pennell was not always satisfied with America as he found it upon his return from his long so-



THE APPROACHES TO GATUN LOCK. NO. 6

PANAMA CANAL SERIES

LITHOGRAPH BY JOSEPH PENNELL

felt as well as seen, very different from the detailed work of earlier years, the consummation of a lifetime of practice and experience. Included among these are the originals of some, if not all, of those charming studies which since Joseph Pennell's death have been reproduced in color by the Smithsonian process (the printing of four color process plates on rough antique paper) by William Edwin Rudge in a monumental

journal in Europe, but New York Harbor as seen from Columbia Heights, Brooklyn, was a perennial joy to him, a joy which found full expression in this series of water colors.

Very properly the exhibit is concluded in the adjacent pavilion by the display of a part of the notable collection of Whistleriana—books about Whistler, catalogues, letters, etc.—presented to the Library of Congress ten years ago by Mr. and Mrs. Pennell; and

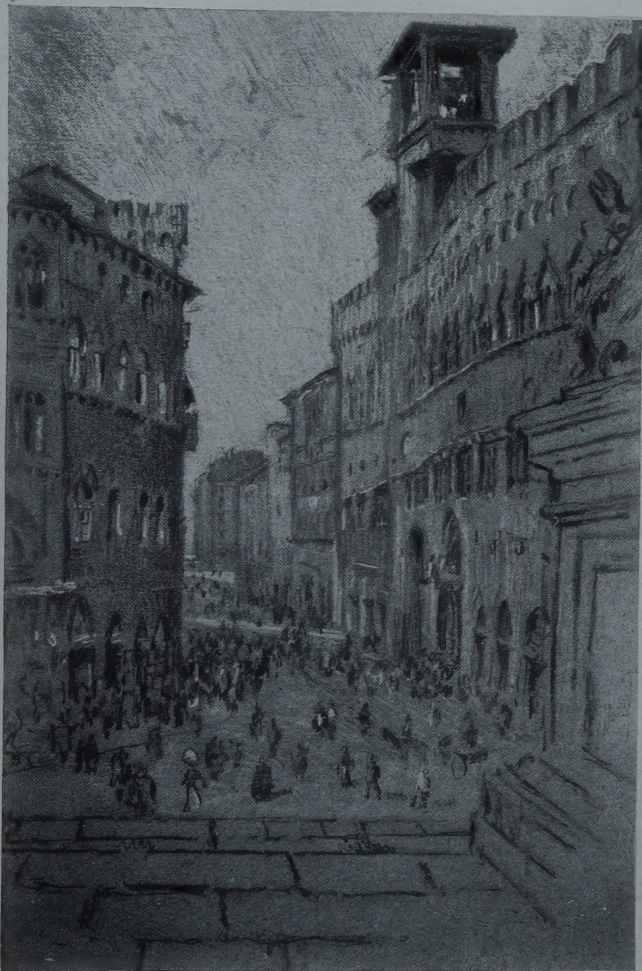


## JOSEPH PENNELL MEMORIAL EXHIBITION

525

by an exhibit in a central case which illustrates the second great gift that Joseph Pennell made to the nation in bequeathing to it, subject to a life estate for Mrs. Pennell,

which the new Chalcographic Museum at the Library of Congress will be enabled later on to issue prints. Announcement has been made by the Library of Congress that



PERUGIA

PASTEL

JOSEPH PENNELL

LENT BY MRS. PENNELL

the residue of his property to constitute a fund, the income of which will be available for the acquisition of prints and the foundation of a Chalcographic Museum with activities similar to those of Paris, Rome and Madrid. Here are shown examples of the beautiful engravings issued by these three chalcographic museums and obtainable to-day at moderate cost, and with them some of Mr. Pennell's own etched plates from

Mrs. Pennell has consented to serve as Honorary Curator of this Museum and will personally supervise its development, which is very gratifying.

Announcement has also been made, since the opening of this exhibition, of the endowment by the Carnegie Corporation of New York of a Chair of Fine Arts, which will be available henceforth for the Chief of the Division of Prints and will make it possible



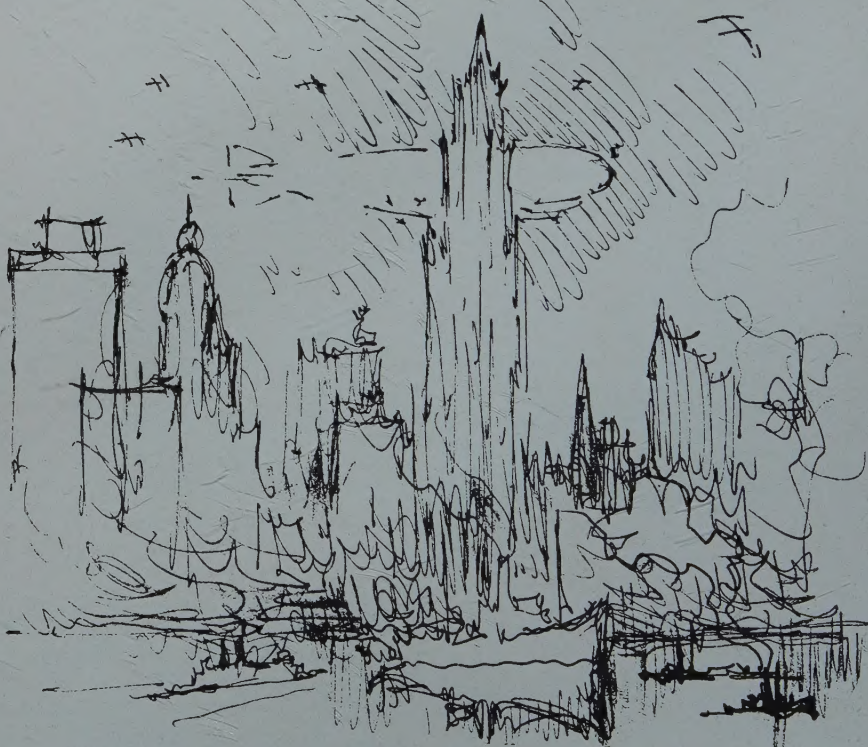
Hotel Margaret

91-97 COLUMBIA HEIGHTS

Brooklyn, N.Y.

<sup>10</sup>  
15. 1924

This is what I saw  
out of my window  
this morning  
when der Zetzelyn kompt



POSTSCRIPT TO A LETTER WHICH JOSEPH PENNELL FORGOT TO SEND



to invite, as holder, one of experience and administrative ability, thus insuring national leadership in this particular field.

This exhibition at the Library of Congress is the fourth which has been held in honor of Joseph Pennell since his death on April 23, 1926. Very suitably the first was at Philadelphia, held in Memorial Hall, Fairmount Park, October, 1926, Philadelphia being not only Joseph Pennell's birthplace but for many years his home. This was followed by exhibitions at the Metropolitan Museum of Art, New York, during November and December, and at the American Academy of Arts and Letters, New York, during the early spring. Each of these exhibitions has stressed some special phase of Mr. Pennell's work, and while the exhibit at Washington lacks some of the examples included in the others, it is in general, as the Librarian of Congress, Mr. Herbert Putnam, has said, more nearly embracing and more diversified than any of its predecessors.

For the exhibition at the Metropolitan Museum Mrs. Pennell prepared a brochure of about fifty pages, sketching sympathetically and very beautifully Joseph Pennell's life as an artist. With the permission of the Metropolitan Museum and of Mrs. Pennell both sketch and illustrations were reprinted in connection with the Memorial Exhibition at the Library of Congress, a valuable supplement to the exhibit itself. In addition, a catalogue of the exhibit was prepared by those in charge of the Print Division and issued by the Government Printing Office.

One cannot help but feel that all this is not only in appreciation of but in accordance with the wishes of the artist; that it would not only have been gratifying to him but that it must be stimulating to other living artists as recognition of an invaluable contribution to contemporary life—a tangible recognition of the contribution of an artist to his Nation and to the people at large.

L. M.

## WHAT THE SMALL MUSEUM CAN DO<sup>1</sup>

BY BLAKE-MORE GODWIN

Director, Toledo Museum of Art

WHEN I was asked to treat this subject, it was in an apologetic vein, as though the request might imply that the Toledo Museum is a small one, and thereby offend our dignity. Of course out in Toledo we feel that we are, or soon will be, a very large museum, for when we receive the funds from Mr. Libbey's great bequest—perhaps the largest single gift ever made to the cause of art in the world's history—our annual income will be almost as great as the Metropolitan Museum's annual—deficit.

You know, we are all just about as small as we think we are. Once a man went hunting and was caught in a heavy rain. To keep dry he crawled into a hollow log, but as the rain continued the log began to contract, and soon he was held fast. As he realized his predicament, he sensed that his time had come and began to think of his sins. He

remembered that he hadn't contributed to the new hospital, had given very little to his church, had cut down his subscription to the community chest, had failed to pay his museum dues and had refused to join the American Federation of Arts; and about then he felt so small that he crawled out of the log and went home.

Though we feel that ours is a large museum, because we have done some important things, on the other hand we still believe that we are a small museum. Not that we are given to meditating on our sins. Life is too short for that. But there is an intimacy, an informality, a charm, personality and humanness about a small museum that we hope never to lose, no matter how large or wealthy we may grow. And we do not aspire to distinction of size. Toledo is a small city, and we hope ever to keep our

<sup>1</sup>An address delivered at the Eighteenth Annual Convention of the American Federation of Arts, Boston, Mass., May 18, 19, 20, 1927.



museum small. We will strive in the future, as we have in the past, for growth in quality. We will hope, as the years go by and we reap the benefits of Mr. Libbey's great wisdom and generosity, to have a museum in which only the supreme conceptions of the world's greatest artists and artisans may have a place, that our visitors and our students may benefit from the contemplation and study of masterpieces, undisturbed by the mediocre and inferior. We will try to maintain that sympathy and kindly understanding which so dominated our first director, George W. Stevens, that collector, artist, layman and child alike counted him friend and counsellor.

And so we accept the compliment that Miss Mechlin has paid us—for though we may have the building, or great art collections, or funds that characterize a large museum, we still have the humility of spirit that is fitting to a small one. Not for a moment do I mean to imply that humanity is lacking in our larger institutions. It is only that a great expanse of marble is apt to seem cold and repellant, whether it be in a museum court or along the path that leads a borrower to a bank president's office.

I suppose that to most of you the wealth of the Toledo Museum seems to have come about in the manner of Alex Summerfield's fortune, for when he retired from the Bank of Leeton, Mo., the *Leeton Times* said: "Alex Summerfield, the genial teller of the Bank of Leeton, has retired upon a comfortable fortune of \$50,000. Alex attained this competency by thirty years of industry, punctuality, strict attention to business, courtesy, thrift and the death of an uncle who left him \$49,500."

Such, however, is not the case, for before our museum had received Mr. Libbey's great bequest, it had tangible assets, chiefly works of art, which at a most conservative appraisal were worth well in excess of four millions.

This competency, if it can be called such, has in our case been attained by courtesy, thrift, industry, and the pursuit of an ideal. Nearly twenty-five years ago Mr. Stevens took charge of the Toledo Museum of Art, an institution without funds, without collections, without a home, without anything, except a name and an ideal. The balance sheet showed assets of \$293—mostly re-

flectors, a battered desk and a well-worn rug. For twenty-three years he labored, and the \$293 grew to over \$4,000,000. This is a permanent investment in our city, an asset just as tangible as factories, stores or homes.

Reduced to day wages, the Museum's wealth mounted at the rate of \$70 each working hour. And if we include Mr. Libbey's bequest, this rate jumps to the amazing figure of \$362 per hour. The wages of art have been high in Toledo, and art, the laborer, has proven worthy of its hire.

In his first annual report President Edward Drummond Libbey had proclaimed a policy of education for the Toledo Museum. With Mr. Stevens' assumption of the directorship, this policy was put into effect. Both President Libbey and Director Stevens had a great ideal—an ideal of a museum of usefulness and helpfulness. They saw clearly the social, civic and aesthetic needs of our time. But they went far beyond and found the solution to the problems presented. That solution was art—art in its manifold applications. To many of the questions of life they found it the answer. They had a free and bold conception of art, of its powers and its possibilities. They saw it as the force which could lead us out of the bondage of the commonplace; as the panacea for the great unrest; as the vital necessity for the symmetry of life; as the solution to industrial advancement and commercial supremacy. They saw disclosed in the works of master painters and sculpture the fundamental principles of art, and they knew that these same principles could be applied to all things made by man, just as surely and just as successfully as the laws of science.

These were new and revolutionary ideas in the museum world. At that time museums were content to gather together collections, install them, protect and preserve them. But beyond that they did not go. They did, of course, have occasional lectures on art for their members, but these were more in the nature of entertainment than a consistent educational programme. That art was useful as well as beautiful was a strange doctrine, and that there was any kinship between the fine arts and commercial art was almost heretical.

Mr. Libbey and Mr. Stevens believed that



a museum could be and should be just as important an institution as a university, a college, or even the public schools. They adopted a carefully planned educational policy and put it into effect immediately. Just exactly one week after becoming director, Mr. Stevens announced the practical details for the application of this policy.

His plan embraced improved temporary exhibitions, a lecture course, an art reference library, a bureau of art information, the formation of a Woman's Art Club, the Athena Society, a Camera Club, sketch classes, an Art Student's Guild, Saturday morning classes in drawing and modelling for children, gallery talks for clubs, adults and public school classes, together with classes in art history. The interest was so great, particularly in the children's classes, that it was soon necessary to increase their number. In addition, Mr. and Mrs. Stevens talked on art throughout the city, in clubs, churches, schools, and at the noon hour in factories, stores and shops. To induce people to come to art, they first carried art to the people. Thus, within the first few days of their directorship, Mr. and Mrs. Stevens inaugurated the educational policy which, with but very slight changes, prevails today in the Toledo Museum of Art.

The Toledo Museum was fortunate in those days, fortunate that it was a small museum, for a small museum can do anything. It has nothing to lose and all to gain. Wealth begets conservatism, but with no means, no funds to lose, many new and unusual things may be attempted. A great, well-established museum with large collections, rich endowments and fine buildings has a tendency to be bound down by tradition. The small museum has no traditions to confine its enthusiasms. It has no extensive collections to set either a high or low standard. It is free to conceive, to plan, and to prosecute. It need not follow in the footsteps of others. It can strike out on new and untried avenues of adventure and, if it finds success, can continue along them. If, on the other hand, it meets with discouragement, it is easy to retrace the steps or turn into new paths which offer a more promising prospect.

The small museum should have a broad conception of art. It should realize the many forms in which it may make its appear-

ance. It should know and understand the multitude of applications which may be made of it. It should sense the importance and the vital necessity of art, which is no less, perhaps far more, than that of any other single factor in the progress of civilization.

The small museum should ascertain the needs of the community which it seeks to serve and strive to supply those needs as far as its abilities permit. The policies that apply to building a collection in Toledo, in Boston, in New York, may not be equally applicable in Baltimore, in Providence, or in Omaha. The plans for art education which are carried on with great success in one city may not be equally so in another. This is particularly true of an institution which seeks to serve industry. One city may be a textile center, another's chief business may be the making of furniture, while still another may have its major traffic in products of steel and iron. A small museum which seeks its support from the city in which it exists should contribute in return for that support to its community. It must count in the first instance on the industries of the city to make the money which will make possible the upbuilding and the enlargement of the museum, and the people of the community have a right to expect that the institution which they are supporting will center its attention not only on work which aids in their intellectual uplift, but on that which bears upon the interests which are closest to them.

A small museum should establish its broad and very general policies but should retain plenty of opportunity within them to do the thing which seems the most necessary at the moment for the institution and for the community.

The most important field of endeavor to which any museum, small or large, can turn its attention is the formation of collections. Art is our precious heritage from the past. It is the best of all man knew and thought and dreamed. It is our record, the most enduring and priceless record that we have, of the ages which have preceded our own. The art of today will in its turn be our gift to posterity, and the best of it will be treasured by future generations as we treasure the best of the works of the past.

With a clearly defined policy for acquisi-



tions and a careful study of market conditions, many important and intensely interesting groups can be formed without a great financial outlay. Mr. Stevens assembled for the Toledo Museum a most remarkable collection of manuscripts and early printed books, a group which tells the story of man's record of his thoughts and deeds from primitive times down to our own day and which shows from its very beginning the evolution of the art of printing and its allied arts of engraving, illustrating and bookbinding. Most of this collection was formed when we had no funds for purchase. It was brought together by pinching, saving and begging. One of the most effective methods devised by Mr. Stevens of securing money enough to obtain a few fine books was the dollar campaign, in which members of the Museum and the general public were asked to contribute a dollar apiece toward raising a set total necessary to purchase the objects in question. If \$1,000 was necessary, Mr. Stevens prepared a chart with a thousand squares and, as the dollars came in, filled the empty squares with names of donors. Some members with vision did not restrict themselves to a dollar, which greatly simplified the conclusion of such a campaign.

Many of our other collections were begun at least in a small way, with inexpensive objects which were, however, just as fine in quality as if they had cost many times their cash value. Much can be done today by a museum of small means in the field of prints, contemporary paintings, ceramics, oriental art, and in fact in practically every field. A museum's collections cannot be built on bargains alone. If we are to have collections of masterpieces, we will find that some of them come high, but the price is not always an accurate measure of the artistic value of the object. A small museum, by carefully watching the auction sales, can frequently add many important objects to its collections with small means if its authorities have a sound knowledge of artistic values.

A strong programme of temporary exhibitions is one of the most important and vital factors in the growth of a small museum. During the progress of the upbuilding of collections, while permanent accessions are few, the community can be kept well educated not only in contemporary but in earlier art by the judicious selection of the

exhibitions which are held from time to time. They have the advantage of newness and freshness. Each one brings to the museum an added interest. They keep alive the enthusiasm and the attendance of the townspeople. At the same time, if carefully chosen, they may serve as a basis for much educational work. Exhibitions of purely local interest are also highly desirable. These may take many varied forms, including the work of the local painters, the pictorial efforts of local photographers, family portraits, pictures, prints, pottery, porcelain and other art objects owned by local people. All of these increase interest in the institution. It is true that wisdom and sometimes charity is necessary in selecting such exhibitions, but they are worth the expenditure of time and energy.

An immediate field of achievement for the small museum as well as the great museum lies in the interpretation of art to the public. The permanent collection should be the first basis for such endeavor, but where museum collections are small and relatively unimportant, much of that effort may be profitably transferred to the temporary exhibitions. We need to do more than merely display pictures, prints, pottery, porcelain, and textiles in our galleries. We must interpret all of these things to our visitors. Not alone should we give them the historical data, interesting though it may be, but to it we should add and emphasize the artistic qualities which make a given object worthy of a place in the museum, those qualities of form and color which cause us to rank it as a masterpiece or which make it an object of current art interest. This can be done through the written and spoken word, through labels and lectures.

Someone once said that a natural history museum was a collection of labels illustrated by actual objects. This does not hold of an art museum, for the thing itself is ever more interesting and important than any words which may be written or said about it, but unless those words are written or said, many will look with unseeing eyes and fail to observe the very qualities which warrant its installation. For we must point out to the casual visitor, as well as to the student, the importance and the beauty of every work of art.

A museum can perform a distinct service



to its community by teaching the people to appreciate and understand art. In Toledo we do it in two ways—by helping them to see art and by helping them to produce art. He who has been shown the qualities of line, form and color that make for beauty and greatness in a painting, or a print, does not end his appreciation with those particular objects. He looks for those same qualities in every work of art which he sees. He tests by those qualities the printed page or the factory-made furniture. For the laws of art are of universal application. The human likes to know the mechanics of anything. He is interested in knowing not only the technique of the production of a painting or a print but the artistic qualities which they embody and which make them beautiful and pleasing, and so in Toledo a great part of our work is in the teaching of the appreciation of art. We have many classes, thronged by adult and child, who learn by study of the masterpieces in our collections, and of reproductions the why and the how of good art.

In our school we have some 1,200 students each year who learn the why and the how by doing things themselves. We do not attempt to create great artists. The genius is perhaps born and not made. It may not be possible to create him, but even he must first attain a mastery of his working tools. An opportunity to do this the museum can provide through its classes in art, and, though it may be impossible to bring forth a new master, it is certainly possible to greatly raise the general level of art knowledge and art appreciation. Our Museum School is one of design. It teaches the theory and the principles of form and color. We do not hope nor aim to make artists of a few pupils, but we do try to give, to every person in our city who has the desire, an opportunity to learn and to understand the fundamental principles of art. They may study color and know which ones used together are harmonious and which are in-harmonious. They may study form and know how to make and combine shapes that are pleasing and attractive and how to avoid those that are not. They know not only how to produce a result but the reasons for that result and, with the fundamental principles well in hand, any object which they make is bound to be artistic.

The museum may and should go beyond this and teach the application of art, for we know that it is not confined to canvas within a gold frame. Art, perhaps, touches upon our lives more frequently and more closely than any other science. We have it constantly about us in everything we make and use, and so an art museum, in addition to contributing to the general culture of its people, can be of service to the industries of the city, for it can teach the makers the laws of art and help them to produce only those things which are beautiful.

The small museum can do profitable work by interesting the stores and the shops of the city in art and teaching the shopkeepers and the salesmen of the applications of art to the problems which confront them. But it can go still further and reach every citizen through helping him to apply the laws of art to his surroundings, to his clothing, his house furnishings and decorations, his lawn and his backyard garden. The applications of art are so many and so varied that the field is unlimited.

The small museum, if its facilities permit, may plan and conduct varied and interesting activities in connection with related arts and civic affairs. For many years music has held an important part in the regular programme of the Toledo Museum. We began with Sunday concerts, provided by Toledo musicians. As the artists donated their services, the cost to the Museum was small, but the appeal to the people of Toledo was great and our hemicycle, which in those days seated 288, was always filled and sometimes as many as 700 were turned away. We soon inaugurated special concerts for children and by children and then developed a series of classes in the appreciation of music, teaching children, students and adults to know and understand the compositions of the masters and bringing to the adult some of the lesser known forms of musical composition, such as madrigals, canzonets, and dialogues.

Our museum has also encouraged and aided in the production by local talent of some of the more artistic plays, particularly those which are not available in a city like Toledo on the commercial stage. We have provided lectures on poetry, fiction and other forms of literature when these were not offered by any other educational agency



in our city. We have always been able to find in Toledo people quite capable of giving these lectures—without pay. Our museum has also taken a definite and important part in any civic movement which had even a very slight relation to art. This has been done partly because no other agency was able or willing to undertake a necessary civic work and partly because such activities as our Bird Club, our City Beautiful Campaign, and our Garden Contests brought the Museum into contact with new and important groups of Toledo people and, through some subject in which they were already interested, created in them an interest in art itself. As soon as there were other organizations in Toledo ready and able to take over this type of work, the Museum was willing to relinquish it to them, for we had accomplished our two-fold purpose—starting a necessary civic activity and bringing new interest into the Museum.

By far the greatest opportunity for any museum, large or small, lies in the education of the child. There it finds its broadest field for service to the community and to civilization, and there, too, it finds the best possible means for stimulating in the community an interest in the museum and its work. It has proven far easier to educate the parent through the child than directly, and certainly we find the adult deeply interested in the museum which is doing something for the youth of the city.

The child of today is the adult of tomorrow and, unlike the adult, has a plastic brain, ready for the touch of the facile fingers of the educator. Of the adult of tomorrow, the adult of today can make what he will by the simple process of education. The museum, with its art collections and its other facilities for instruction, can easily give to the child in his tender years, when his mind is most impressionable, a knowledge of the great and enduring art of the world and can instruct him in the harmony of color and the beauty of form so that he may apply his knowledge to all that he makes or uses. Art is the great working tool by which our lives may be modelled into beauty, symmetry and perfect balance. This tool, put into the hands of the child, will remain in the hands of the man, his companion and aid throughout life.

The museum, too, can cooperate with all

other educational institutions. The history of ancient Egypt may be dull and uninteresting to the youthful student, but when he can see the art, the handiwork, the household utensils and implements of the Nile dwellers of four thousand years ago, it is living and vital. Homer and Virgil may be only a task until he sees, carved in marble or painted on vases, the gods and the heroes of ancient Greece and Rome. The Middle Ages may be dark indeed until illuminated by the handwritten manuscript; the Gothic epoch may seem crude and uncultured, but only a glimpse of the sculpture and architectural carvings makes those stirring days live again. So it is with every other branch of learning—literature, geography, languages, mathematics, and science.

Through the public, parochial and private schools the small museum can reach a large and appreciative audience, and if it is impractical for the school children to come to the museum during school hours, much may be carried by the museum to the schools.

In past years we took exhibitions of reproductions and secondary collections to the schools, gave talks upon this material, and so stimulated an interest in the Museum that brought many children to it voluntarily on Saturdays and Sundays. Now that school classes are conducted to the Museum as a part of their regular work, this is no longer necessary. The small museum can profitably carry on extension work among clubs, churches, and other organizations, thereby reaching a large adult public.

John Evelyn once wrote a book called "Sculptura" in which he set out to describe the newly discovered process of mezzotinto. He put down his introductory remarks in considerable detail, and finally closed his book by saying that this was too important an art to be trusted to every novice, and that if anyone was really interested, they might communicate with him and he would disclose the secrets privately.

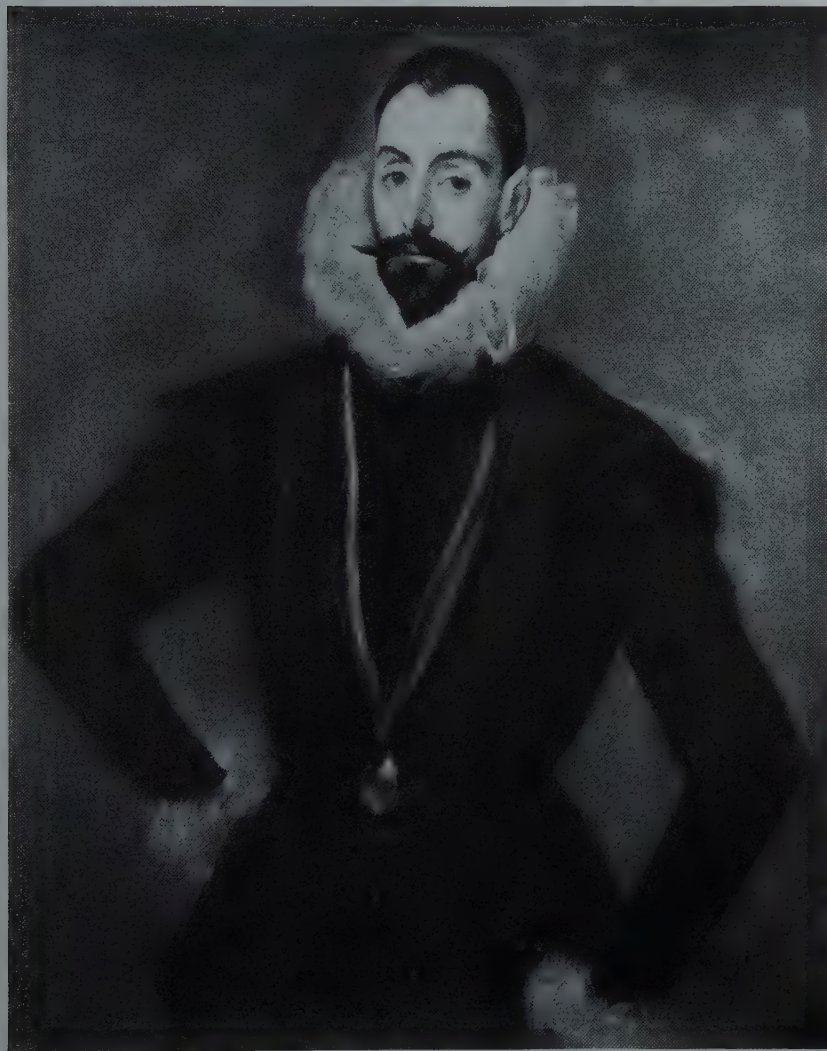
I have touched but sketchily upon the possibilities inherent in the small museum, and so, I, like Evelyn, say that if anyone has, in these hasty remarks, found aught of interest to him, and seeks for further details he may communicate with me and I will attempt to elucidate.

In closing, I wish to bear down on these general principles. The small art museum



should make every effort to create a widespread interest among its public. It should divest art of the mystery which, for many of us, still surrounds it. It should make the applications of art definite and concrete, so that all may understand its many uses

and appreciate its great value. It should instruct the child and the adult in art. It should be informal and intimate and it should, above all things, maintain a kindly humanity that will reach not only the minds of the people but their hearts as well.



PORTRAIT OF A NOBLEMAN

EL GRECO

OWNED BY MR. HERSCHEL V. JONES, OF MINNEAPOLIS





*Courtesy of the Worcester Art Museum*

PORTRAIT OF EDWARD SAVAGE, JR.

BY

EDWARD SAVAGE

LATELY ACQUIRED BY

THE WORCESTER ART MUSEUM





LABEL ON A PIECE OF FURNITURE MADE BY WILLIAM SAVERY

## EIGHTEENTH CENTURY PHILADELPHIA CABINET-MAKERS

BY S. W. WOODHOUSE, JR.

WOODWORKING was one of the first crafts practiced on the banks of the Delaware. Recently awakened interest has caused inquiry as to who these craftsmen may have been. Of the relatively few pieces of furniture having pedigrees that reach back to the late seventeenth and early eighteenth century in this commonwealth, much is customarily called English and is said to have been brought over by the immigrants. Study of the woods used, however, quickly shows that the timber is native grown while usually a difference in the handling, construction, and line of the object substantiates the idea that it could not have had an English origin. Yet on turning to the literature of cabinet-making and the allied crafts, one is astonished to find that until quite recently the only name known was that of William Savery. As far as we can ascertain, in 1747 Savery began his career in Philadelphia. On the strength of a single piece now owned by the Colonial Dames at Van Cortlandt Manor, all Philadelphia furniture was joyfully attributed to

the master craftsman, William Savery, while as a matter of fact William Savery never called himself other than "chair maker" or "joiner," and his shop on a 12-foot lot would seem to indicate a relatively humble position. Further, when we come to judge him by the extant pieces which bear his label—a chest of drawers, a lowboy, an arm chair and two side chairs—all the evidence is against the contention that all fine Philadelphia furniture was made by this man and that he was truly the "master craftsman" he has been styled.

And as our knowledge of other Philadelphia cabinet-makers increases Savery recedes further into the background. Clarence W. Brazer in his two able articles unfolded the career of Jonathan Gostelowe, whose known pieces of furniture are the altar table, font of Christ Church, and a fine serpentine chest of drawers bearing his label which is in the collections of the Pennsylvania Museum. Certain other pieces cited by Mr. Brazer show clearly that this man was one of the most important craftsmen; he was, moreover,





CHEST ON CHEST. PHILADELPHIA ABOUT 1775  
PROBABLY MADE BY JONATHAN GOSTELOWE



MAHOGANY CHEST OF DRAWERS BEARING LABEL JONATHAN GOSTELOWE

OWNED BY PENNSYLVANIA MUSEUM

a keen patriot during the Revolution, and on his retirement he went to live as a gentleman on his estate near what is now Girard College. From the contributions to the total of our knowledge made in the Pennsylvania Museum *Bulletin* and later by Mr. Brazer, one can with reasonable discernment see that doubtless a good many handsome pieces of furniture of the period from the middle of the eighteenth century up to the time of the yellow fever were the product of Jonathan Gostelowe's shop.

Since the late Alfred Cole Prime published the very elaborate business card of Benjamin Randolph, preserved in the Library Company of Philadelphia, the assumption could be justified that here was the Philadelphia cabinet-maker who was not only thoroughly conversant with the work of

Thomas Chippendale but was wishful to produce on the banks of the Delaware cabinet work equal in quality and following the inspiration of the master minds of London. Several articles have appeared in "Antiques" and in the *Bulletin* of the Pennsylvania Museum, drawing attention to the work of this honored member of the craft in Philadelphia. It has been abundantly shown and admitted by all the foremost students and writers that the most elegant and elaborate American furniture following the Chippendale style was produced in Philadelphia. Space prohibits my going further into the individual pieces now well authenticated as the work of these various masters, but it is interesting to note that in Philadelphia it was projected to issue an edition of Chippendale's "Director" which shows,





HIGHBOY—AMERICAN, ABOUT 1770



CHAIR BY WILLIAM SAVERY WITH HIS LABEL  
LENT THE PENNSYLVANIA MUSEUM BY ADDISON SAVERY

together with the fact that the Library Company purchased the third edition at the time of its publication in 1762, that many calls must have been made for this, the standard furniture book of the period. Benjamin Randolph's card, engraved by Smithers, shows clearly enough that either the Library Company's copy or another was at Randolph's disposal; moreover, most of the furniture following the Chippendale style and the design of actual pieces that can be traced to the "Director" are taken from the third edition which was purchased by the Library Company and not from the earlier issues. Careful research has brought to light many facts regarding these men; they are the only ones whose stories have till now been partly unfolded, but an article will shortly appear in "Antiques" bringing to light another man who called himself "cabinet-maker," the identification resting on almost the same ground as that of the vaunted Savery and his lowboy.

In the period just following the Revolution, we find that there were in Philadelphia

at least fifty-six men who followed the craft of chair or cabinet making; the work of some of these has been properly identified and proven. There were, in addition, eleven others who called themselves "Windsor chair makers," and even a small group of five who designated themselves simply "chair makers." This is weighty additional proof of the extent of woodworkers' craft in this city. Some pieces of outstanding importance naturally have not yet been thoroughly authenticated as the work of a particular master, yet it is our hope and belief that each little contribution added to its predecessor will ultimately put us in possession of many interdependent facts and that this galaxy of woodworkers will in due course receive their just reward in the history of American craftsmanship. The fragmentary contributions that have been published from the enormous and valuable material gathered together by the late Alfred Coxe Prime have been most helpful; it is from this source that most of our future knowledge regarding these men must be gathered.



CHAIR, WALNUT, WITH LABEL OF WILLIAM  
SAVERY

PROPERTY OF H. REIFSNYDER





THE HUNTSMAN—PANEL IN RELIEF

GAETANO CECERE, SCULPTOR

## THE SCULPTURE OF GAETANO CECERE

BY GENEVIEVE BERKELEY

**I**N A mountain pass, near Summit, Montana, stands the figure of a man dressed in the rough garb of the out-of-doors. Through the raging of mountain storms he holds his place; the far-seeing eyes never waver, for he is a man of bronze. This is the statue of John Frank Stevens, pioneer railroad builder and discoverer of Maria's Pass, and the monument is one of the few erected to honor a living man.

It seems a far cry from the wilderness to New York City and the studio of Gaetano Cecere, the young sculptor of this statue. It was there that the writer had the opportunity to interview him and see further proof of his versatile talent.

Only five years ago, Gaetano Cecere was considered one of the most promising students of the American Academy at Rome where he was the Rinehart Fellow. Today,

the rapid maturing of his promise has given him a prominent place among the younger American sculptors. He is a member of The National Sculpture Society, the Architectural League of New York, and the Beaux Arts Institute.

Mr. Cecere received his art education in his native city, New York. Beginning at the National Academy of Design, his studies continued at the Beaux Arts Institute, where he won the coveted Prix de Rome. While abroad he travelled extensively, spending much time in Greece, held there by a deep interest in the beauty and simplicity of Greek art. He is a firm believer in direct attack upon the hard material, which may be the reason for the decision and vitality of his work.

His marked classic tendency is strongly revealed in the beautiful head of Persephone,



JOHN F. STEVENS MONUMENT

GAETANO CECERE, SCULPTOR

ELECTUS D. LITCHFIELD AND ROGERS, ARCHITECTS  
SUMMIT, MONTANA

an idealistic conception in white Saravezza marble and an excellent example of his craftsmanship. This head won for him the Helen Foster Barnett Prize at the Winter Exhibition of The National Academy in 1924. Another marble head is that of a Roman

peasant girl. Over this there broods an intense feeling, expressed by the downcast eyes and drooping mouth, which, with brow and chin, are eloquent with character.

There is a portrait head of Howard Hansen, the composer, a bronze, spirited in pose,





ROMAN PEASANT GIRL

MARBLE

GAETANO CECERE, SCULPTOR

and rich in beautifully modulated lights. In the technique of his portraiture, this sculptor subordinates realistic detail and character analysis to the aesthetic values he desires to bring out. Here are "Barbara" and "Constance," two portrait reliefs in slightly tinted plaster, their surfaces absolutely flat with a few incisions to indicate lines of character. The fresh ingeniousness of these young girls is expressed most pleasingly by the delicate treatment.

A relief called "The Huntsmen" is more ambitious. This is a plaque, designed to be placed over a clubhouse mantel. The fanciful composition shows three bowmen mounted on rearing horses with a dog,

springing after a fallen stag—a vivid bit of arrested motion done with the sensitive precision of a Persian miniature.

Again Mr. Cecere's devotion to simplicity manifests itself in his war memorials, among which is the flag-pole base recently unveiled in Plainfield, New Jersey. It is his belief that the purpose of a memorial is to stimulate thought, and his designs succeed in moving one to the reverent contemplation of heroism. Restraint, emotional intensity and good taste mark his work in this field as in the others.

But a review of this sculptor's achievements would not be complete without special mention of his "Kneeling Girl,"

a figure in marble and also, an important group of small bronzes. When the eye falls on the poetic simplicity of this white figure, the imagination visions her glowing against

flows a clinging drapery, and on this, stretched out upon her thighs, lies the child. The expression of the face watching over it is lost in shadow, leaving the arms to tell



WAR MEMORIAL—GAETANO CECERE, SCULPTOR  
HELMLE AND CORBETT, ARCHITECTS

PLAINFIELD, NEW JERSEY

a background of dark trees massed by a pool, where she kneels above the reflection of her graceful image.

The most original and effective design in the group of bronzes is called "Motherhood." A tendency toward the Oriental, a touch of mysticism, is found in this enigmatic figure of darkest bronze. From the mother's hand, upraised as if in benediction,

the story. There is a relaxation, a reposefulness here that has been attained by the sincerity and striving of a gifted artist.

Mr. Cecere translates his art into these words. "Simplicity should be the foundation of sculpture—the simplicity that expresses only the essential lines and masses to summon a vital emotion. This, I believe, is the great and enduring art."





FACADE, NEW DETROIT INSTITUTE OF ARTS

PAUL P. CRET, ARCHITECT; ZANTZINGER, BORIE AND MEDARY, ASSOCIATE ARCHITECTS

## THE NEW HOME OF THE DETROIT INSTITUTE OF ARTS

BY CLYDE H. BURROUGHS

Secretary, Detroit Institute of Arts

**W**HEN the new building of the Detroit Institute of Arts opens its doors on October 7, the city of Detroit will see the consummation of a Center of Arts and Letters to which it has looked forward for nearly two decades.

When in 1910 it became apparent that the Detroit Museum of Art was rapidly outgrowing the quarters which it had occupied since 1886 and that there was little likelihood of adapting the obsolete museum building to present-day museum practice, the trustees wisely set about finding a new site which would be adequate for its future needs. Taking the problem in time, they avoided the unfortunate experience of many art museums that have had to abandon downtown locations for remote districts and secured the present magnificent site consisting of more than two city blocks located on Woodward Avenue, the main thoroughfare, and approximately in the geographical center of Detroit, buying this property by the subscriptions of public-spirited citizens. The

Detroit Public Library, also in need of larger quarters, followed suit two years later and secured a corresponding area on the opposite side of Woodward Avenue, and through the cooperation of the Library board and the Art Museum trustees the two buildings were planned to complement each other as units of a large civic center. The Library, designed by Cass Gilbert, was completed in 1921. The Detroit Museum of Art, delayed through legislative matters involving a radical change from its corporate existence to municipal management, is only now ready for opening.

For thirty-five years prior to 1919, the corporation of the Detroit Museum of Art carried forward the art responsibility of the City of Detroit, and many men in that organization worked unselfishly for the building up of the collections, accumulating during that period art treasures conservatively valued at one million dollars and the new museum site valued today at nearly three million dollars. In 1919 they turned



GARDEN IN THE MAKING AND BEFORE PLANTING, SHOWING POOL



THE GARDEN FROM OPPOSITE DIRECTION

DETROIT INSTITUTE OF ARTS





ENTRANCE HALL, LOOKING TOWARD EUROPEAN GROUP DETROIT INSTITUTE OF ARTS

over the result of their labor of love to the City of Detroit to be administered by the Arts Commission, a municipal department provided for in the city charter, and the name was then changed to the Detroit Institute of Arts to differentiate it from the parent organization. The corporation of the Detroit Museum of Art was continued as the Founders Society and, with its five thousand members, is a great factor in the promotion of public interest in and appreciation of art

in Detroit and in the building up of the museum collections.

In looking about for an architect the Arts Commission engaged, as their adviser, Paul P. Cret, who was born and trained in his profession in France. He came to this country in 1913 as professor of architectural design at the University of Pennsylvania, a chair which he still continues to hold. In spite of his scholastic duties he has found time for much creative work, and among a



A VISTA FROM THE MAIN HALL TO THE INDOOR GARDEN DETROIT INSTITUTE OF ARTS

number of competitions for public projects which he has won are (in partnership with Albert Kelsey) the Pan American Building in Washington and the Indianapolis Public Library. Mr. Cret's preliminary report to the Arts Commission showed such a thorough assimilation of museum problems that he was retained as the architect of the building, and upon his recommendation Messrs. Zantzinger, Borie and Medary, also of Philadelphia, were associated with him.

As one approaches the new building of the Detroit Institute of Arts, he is impressed alike with the modernity and the monumental character of this fine marble structure. While the design of the building and the sparsely used decorative detail are, like the Public Library on the opposite side of the street, borrowed from the Renaissance, the building is of a distinctly modern type of architecture with an intriguing character of silhouette and roof line. The whiteness of





VII  
VIEW OF THE OUTDOOR COURTYARD, EUROPEAN SECTION, LOOKING TOWARD THE  
ITALIAN ROOMS (LEFT) AND FLEMISH BAY (RIGHT)



ANOTHER VIEW OF SAME COURTYARD, LOOKING TOWARD GOTHIC HALL WITH XVTH  
CENTURY GOTHIC CHAPEL AT RIGHT

the rusticated blocks of Vermont marble is relieved by the introduction of color in the red tile roof and cornice. The inherent beauty of the building lies in its fine proportions and the admirable spacing of its openings. There is a neighborliness about its various units, and each component part bears a nice relationship to the whole. The exterior appearance gives an unmistakable expression of the function of the building; the careful thought for the use to which it is to be put comes through to the outside and gives to the architecture its most distinctive charm.

The building is easy of access either by a series of terraced steps from the street, which contribute their share to the architectural effect, or by a driveway which virtually carries the visitor to the main floor level. Depending upon mass and proportion for effect, the architect has used decorative embellishments with great restraint, and these, when introduced, are of a masculine character in keeping with the strength and positive character of the building itself. Bronze sculptures are introduced in niches at the right and left corners of the building and also flanking the entrance steps. These are copies of noted originals which it is the aim of the Arts Commission to some day replace by the works of American sculptors. On either side of the entrance steps are the heroic sized "River God" and "Nymph" by Coysevox, an eighteenth-century French sculptor, the originals of which form an important part of the famous fountains at Versailles. In the niche at the right corner of the building is a bronze replica of the famous "St. George" by Donatello, while in the left corner is Michelangelo's "Slave," the original of which is in the Louvre, Paris.

Over the imposing panels of the new building is the inscription in durable bronze, "Dedicated by the people of Detroit to the knowledge and enjoyment of art," and in this terse statement is expressed the purpose and character of the Detroit museum. It is pregnant with meaning for those who during the past four years have devoted their efforts to carrying out in this structure what is believed to be the first purpose of an art museum. Since art in any form has to do with our emotions rather than our intellect, since it touches us in our feelings and

is of the heart rather than of the head, since its appeal is to our senses, the primary function of an art museum should be to bring to the visitor a thrill of aesthetic pleasure. The enjoyment of the visitor has therefore been uppermost in the minds of the Arts Commission and of the architect from the outset in the creation of this new museum. How to get the visitor to approach an art museum in the pursuit of pleasure, in the same attitude of mind that he would go to the theatre or to an orchestral performance, has been the aim kept constantly in mind.

The four million dollar structure has literally been put up by the whole people of the metropolis in which it stands, for it was erected by the City of Detroit from general taxation. When the building was conceived, therefore, the fact that every citizen was to have a possessive interest in it somewhat shaped its destiny. The first thought of the Arts Commission was to erect an architectural monument that in itself would stimulate in the people a consciousness of beauty and civic pride, and this has been carried out both in the interior and exterior. The plan of installation adopted for this museum, originating with the Art Director, Dr. W. R. Valentiner, is the arrangement of the collections on one main museum floor in a series of period rooms. This involved the choice of windows rather than skylights for the exhibition rooms, which, for the most part, are lighted by a high sidelight carefully studied to give the required amount and quality of light. This natural lighting with its gradation of values, we believe, is infinitely less tiresome than repeated units of top-lighted galleries where specimens are exactly and uniformly lighted. The creation of breath-taking vistas and architecturally correct interiors has been given equal consideration with the exhibition of the specimen itself. It has been the aim of Dr. Valentiner, and in this he had the sympathetic cooperation of the architect, to surround the collections with a pleasing semblance of their original setting. The changing design of the rooms themselves, the opening up of beautiful views as one passes from one century or country into that of another, gives such infinite variety to the sensation of the visitor that his interest remains fresh and unflagging. As a further relief from museum fatigue, glimpses of the





GOTHIC HALL WITH ORIGINAL CHAPEL AT LEFT

DETROIT INSTITUTE OF ARTS

out-of-doors may be had now and then from the windows, and if the visitor tires of his tour through the galleries he may withdraw for rest and refreshment to an outdoor court of a charming architectural character which is like a bit of the old world replete with architectural and historical interest, or to an indoor garden with splashing fountain and growing trees and plants designed in the colorful style of a Roman atrium which furnishes further alleviations to the eye.

Entering the building one is confronted with beckoning vistas. Ahead is a large and colorful main hall with clerestory lighting beyond which opens up a sunlit garden. To the right is the European section with seventeen rooms centering about and giving form to the outdoor court already referred to. In the first gallery is European art of the nineteenth century, and from this the visitor passes successively through the English room of the eighteenth century with



XVTH CENTURY GOTHIC CHAPEL TRANSPORTED FROM ITS ORIGINAL SETTING IN THE CHATEAU DE LANNOY, FRANCE, AND BUILT IN AS PART OF THE MUSEUM STRUCTURE

its oak panelling and its wealth of furniture and portraiture, those departments of art in which this period especially excelled. He next enters an original, wood-panelled room in the style of Louis XV with four original console tables, two marble fireplaces and sculptured medallions, where eighteenth century French art finds a sympathetic installation. Next come the low-ceilinged Dutch rooms of the seventeenth century,

abounding with examples of the little Dutch masters as well as the exalted works of Rembrandt and Frans Hals. The Northern Baroque Room containing Flemish, French and German art of the seventeenth century is next encountered, and here the visitor may sit in the Flemish bay window and catch a glimpse of the outdoor court if he tires of gazing upon the fine examples of Rubens, Van Dyck and their contempora-





FRENCH XVIII CENTURY ROOM. ORIGINALLY A PART OF A PALACE AT AMIENS, WITH THE OLD WOOD PANELLING, MARBLE MANTELS AND CONSOLES

ries. The Southern Baroque Room, containing the late Italian and Spanish art, comes next, and after this three Italian rooms in succession: The first, built about an original Tintoretto ceiling, contains the sumptuous works of Venice of the sixteenth century; the second, with decorated plaster ceiling, is rich in the works of the Florentines; while the third, with its panelled ceiling is filled with the earlier works of the Italian Renaissance. The Early Christian Room, with its barrel-vaulting and rough plaster walls embedded with sculptured ornaments and with its stone altarpiece, comes next, and from it one enters the Gothic hall, at one end of which is to be found an original French Gothic Chapel of the fifteenth century which was formerly a part of the Chateau de Lannoy. Taken from its original setting, it has been built in as a structural part of the Detroit Museum. Adjacent to the Gothic hall is the room of primitives of the northern European coun-

tries in which the Detroit Museum is rich.

If the visitor chooses to turn to the left at the front entrance, he finds himself in the American section and is confronted by present-day painting, sculpture and handicrafts, and his tour will take him back decade by decade until the Colonial suite is reached. Here he comes upon a unique exhibit in Whitby Hall, with its original panelling, mouldings and fireplaces fashioned into a suite of rooms with a fine example of a Colonial stairway leading to the upper floors. The Colonial kitchen comes next with its more primitive utensils.

Or, if the visitor is interested in Asiatic art, he will find it assembled in the galleries about the indoor garden. On one side the rooms of Roman and Greek antiquities give way to Egyptian art, followed by that of Persia and India and other countries of the Near East. On the other side are the galleries of the Far East in which are housed the art of China and Japan.



ENGLISH XVIII CENTURY ROOM

Easily accessible from the front entrance is also a suite of three temporary exhibition galleries so located and arranged that the permanent collections will not have to be disturbed for transient showings, and these galleries in no way interfere with the sequential arrangement of the museum proper. They are so isolated that by closing an ornamental bronze door the public is not conscious of their existence, yet they are so accessible that those who come only to see the current exhibitions can reach them easily.

Modern art is perhaps the greatest problem with which an art museum has to deal. Either a museum adopts the policy of accepting only those works upon which time has put its stamp of approval, leaving to other agencies the exploitation of contemporary art, or it finds itself torn between two factions—those who want to see shown only the conservative or traditional art of our day and, on the other hand, those who, casting all traditional art to limbo, have

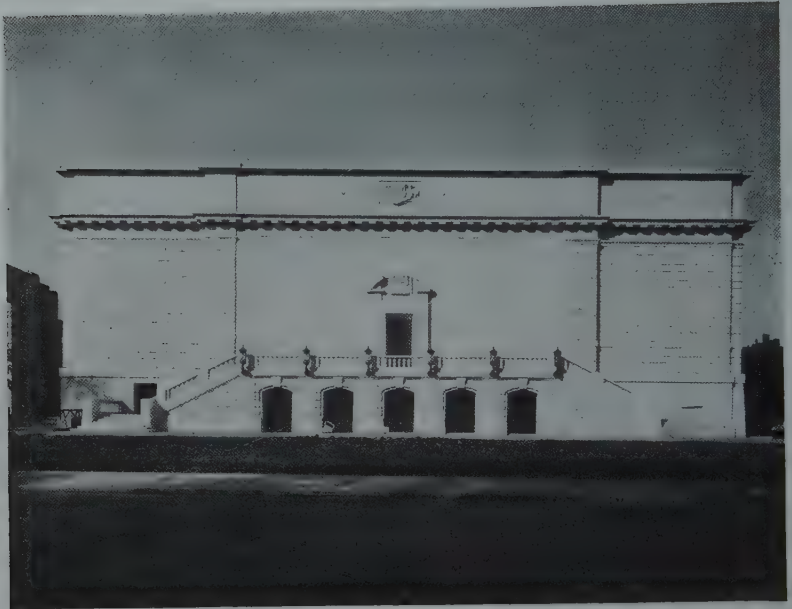
eyes only for new creative efforts. In the solution of this problem the Detroit Institute of Arts has set aside a suite of five galleries on the third floor where the new and the outré may have its seasoning before it takes its place in the galleries below. It is so isolated that it cannot affront the sensibilities of the outraged conservative unless he seeks affront, and yet it is available to those who demand the stimulating allure of its new conventions.

But, apart from its primary function of affording uplift and stimulation to the visitor, the Detroit Institute of Arts has also taken thought to the scholarship side of museum endeavor and has wisely provided educational facilities on the ground floor for those who want to extend their knowledge in the field of the Fine Arts. Under each main division of the museum is a series of study rooms belonging to that section, one for European art, one for American art, and one for Asiatic art, where the whole



resources of the Museum will be available to the scholar for research purposes. On the ground floor are also a reference library, specializing in the technical publications along art lines; the print rooms, where a selected number of the museum's three thousand prints will be on exhibition and the rest of them available in the print study room; a small lecture hall, seating about four hundred people and equipped with the best of projection apparatus for the use

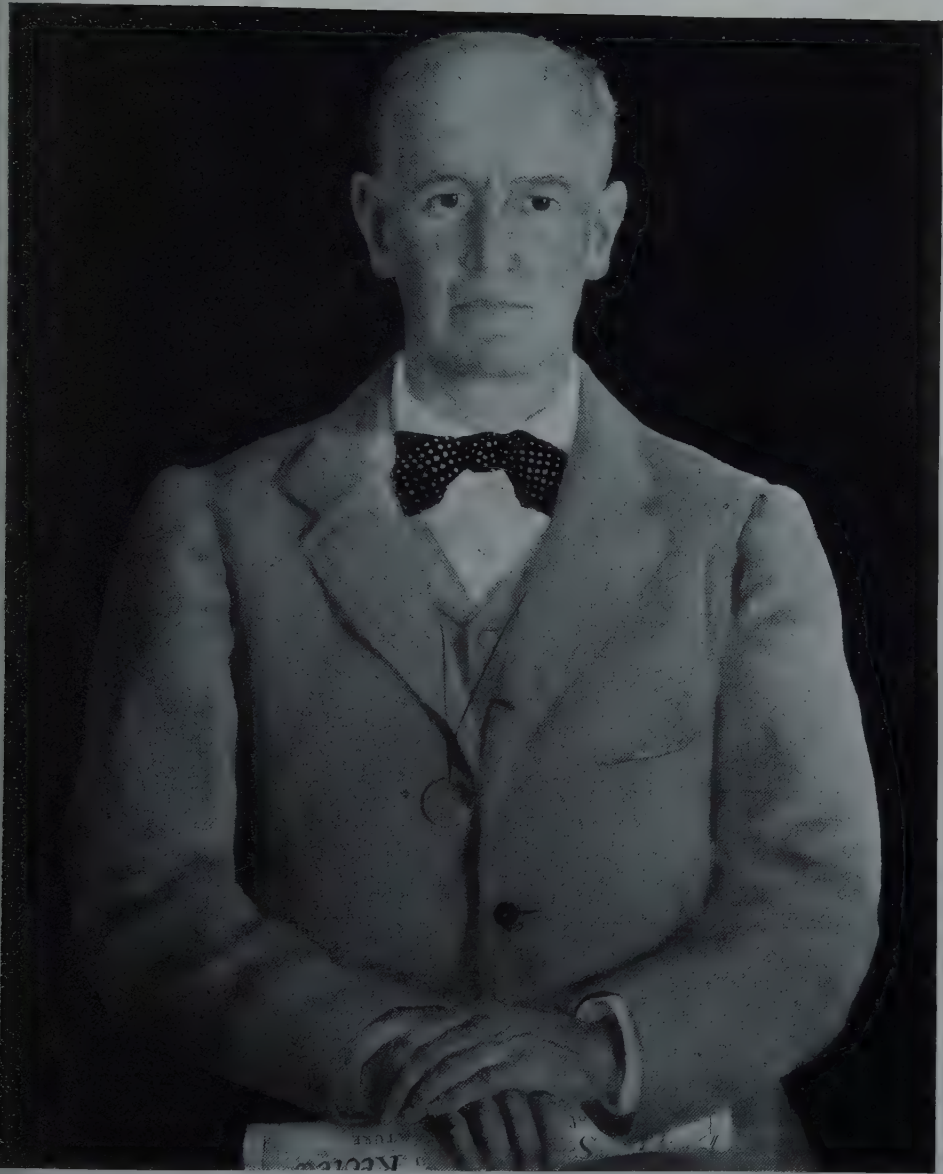
of the educational staff and visiting lecturers and finally there is, facing John R. Street, a larger auditorium equipped with a fine stage and a pipe organ which will vie with the most modern of theatres in its comfort and appointments. This unit, with its separate entrance, will be used not alone for museum purposes but will be available for musicales, dramatic performances and other box-office attractions whose purposes are kindred to our own.



AUDITORIUM FACADE

THE NEW DETROIT INSTITUTE OF ARTS

PAUL P. CRET, ARCHITECT. ZANTZINGER, BORIE AND MEDARY, ASSOCIATE ARCHITECTS



*Courtesy of the Art Institute of Chicago*

PORTRAIT OF JOHN GALSWORTHY

BY

RANDALL DAVEY

KENNETH SAWYER GOODMAN MEMORIAL THEATRE  
ART INSTITUTE OF CHICAGO



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## FAR FROM THE FORTIES

In reading Hervey Allen's absorbing narrative of the Life and Times of Edgar Allan Poe, we are brought sharply face to face with the well-established beginnings of a decline in our arts (such as they were) toward the middle of the last century. The facts in the case take us by surprise. Of late, we Americans have been so busy deploring the lapses of the seventies, in matters of taste, that we have given little thought to art's plight in the forties, just a generation earlier. To be sure, some echoes of Bulfinch and even of Sir Christopher Wren were then still in the air; today, in our eastern and southern cities, those who live in good brick houses built in the forties thank their lucky stars for their escape from the brownstone and gingerbread of subsequent decades. However, it was in the forties that the world saw the drab dawning of that mechanistic age which is now brilliant, triumphant, secure; yet not without the saving grace of

a certain dissatisfaction, here and there, as to spiritual values received.

Through the uncanny prescience of his temperament, Poe beheld with foreboding the advance of those inventions which in annihilating space and time were to destroy beauty also; first, the beauty in nature, by defiling the landscape, and then, the beauty of art, by eliminating hand work from machine products. The thought of this American poet is not unlike that later expressed by Matthew Arnold. The smoke of factory chimneys makes both of them homesick for an Ilissus they never saw.

Poe is by no means the disconcerted stand-patter or the mere praiser of past times. On the contrary, as his biographer reminds us, his Balloon Hoax is not only an unprecedented exploit in journalism, and hence a forerunner of the modern "scoop," but also it prefigures with a marvellous semblance of exactitude the aviation feats of today, even to the hours needed for crossing the Atlantic. No, Poe never doubted that man would move on wings! His vision does not always turn thus skyward, or even earthward. It pierces instead the darker purlieus of human imagining. In his starved physical life of genius unrewarded, shambling from penthouse to penthouse, there was no room for optimism, certainly not for the sturdy optimism of Emerson, singing of art in barrows, trays, and pans. Poe, in common with most artists of his period, was affronted and dismayed by the factories.

What neither he nor his contemporaries could foresee is our practical and valiant twentieth-century attempt, as yet but partially successful, to bring about a happy alliance between our arts, in all their unity and variety, and our machines, endlessly created in mass production. A recent magazine article on "Beauty the New Business Tool" ascribes to modern advertising a great measure of the success already achieved in discouraging ugliness and acquiring beauty in machine-made things of daily use, from our breakfast coffee cups to our bedside lamps, from our motor cars to our matchboxes. Mr. Calkin's essay is much more than an elegant variation on yesterday's theme, "Art as an Asset" (a bit of jargon as distasteful to many of us as Whistler's opposite assumption that Art is a dainty goddess). But its chosen thesis, Beauty the

New Business Tool, does not pretend to cover more ground than belongs to it, and so does not deal with certain important truths just around the corner.

An advertisement which is beautiful in line and color may indeed lure the public into buying the beautiful article pictured or suggested. But this will not happen unless the buyer recognizes beauty and desires it—in other words, has good taste. Some of us are born with good taste, but most of us achieve it through channels traceable directly or indirectly to our art schools, our art museums, our art organizations. Today, in spite of what the grumblers tell you, these bodies are very much alive to the public's need for beauty. Most of them are working overtime to satisfy that need, and they are receiving now and then their spiritual double pay, as, for instance, when priceless museum collections are freely used as designers' workshops, so that Art and Trade may go to school together. Could the poets of the forties revisit the earth, perhaps they might find that the circle of industrialism, now fast rounding out its century, is proving itself not quite so vicious a circle as they had prophesied.

A. A.

## NOTES

Plans are practically com-

pleted for the Twenty-  
THE CARNEGIE INSTITUTE'S Sixth International Exhibi-  
TWENTY-SIXTH tion of the Carnegie Insti-  
INTERNATIONAL tute, Pittsburgh, which will  
EXHIBITION open October 13 to con-  
tinue to December 4. Mr.

Homer Saint-Gaudens, Director of the Department of Fine Arts at the Carnegie Institute, who spent the summer months in Europe assembling the foreign section of the exhibition, returned to this country early in September, bringing with him the four distinguished European members of the Jury of Award. They are Felice Casorati of Italy, Maurice Denis of France, Maurice Greiffenhagen of England, and Karl Hofer of Germany. The works of all of these artists are familiar to many in this country through showing in former Carnegie International Exhibitions.

Signor Casorati is one of the most distinguished representatives of the modern

school of painting in Italy. In 1922 he was honored by a one-man exhibition at the Venetian Biennial Exhibition. He was also represented in the exhibition of Italian art shown in this country two years ago under the auspices of the Italy-America Society. Maurice Denis, since the death of Puvis de Chavannes, is considered by many to be the outstanding mural painter of France. He was one of the founders of the Salon d'Automne, for which he and Georges Desvallieres organized a section devoted to religious art. He was also one of the founders of The Studio of Sacred Art in which every form of religious art is created by craftsmen after the manner of the 13th century guilds. In 1923 he was awarded an Honorable Mention at the 22nd Carnegie International. Maurice Greiffenhagen, the British member of the jury, is at present Professor of Painting at the Glasgow School of Art. In 1907 his portrait of Mrs. Greiffenhagen was awarded Honorable Mention at the Carnegie Institute's International Exhibition and was later purchased for the permanent collection of the Institute. He serves this year for the second time on a Carnegie Jury, having served in this capacity for the Fifteenth International in 1911. Karl Hofer, who is the first German artist to serve on an international jury, occupies a leading place among the more advanced artists of his country. He will be represented in this exhibition by a group of five important works.

The four artists composing the American Jury of Award for this exhibition are Eugene Speicher, Horatio Walker, Eugene Savage and Abram Poole.

The Exhibition this year will differ in an important respect from all the previous ones. In order to meet the generally expressed desire that each exhibitor be represented by more than one painting, approximately one-third of the usual number of artists was invited, each artist, however, being asked to send from three to five pictures. In this way, it is thought, the public will become better acquainted with the full personality and the artistic development of each artist. Sixteen nations will be thus represented. There will be approximately 400 paintings, of which 275 will be from European countries and 125 from the United States.

After the close of the exhibition in Pitts-



burgh on December 4 the entire European section will be shown in New York at the Brooklyn Museum and in San Francisco at the Palace of the Legion of Honor. This is in accordance with the policy of the Institute to send the exhibition on a tour of American cities after its showing in Pittsburgh. It will be shown in New York this season for the second time. In going to San Francisco it will be for the first showing west of the Rocky Mountains.

THE  
NINETEENTH  
ANNUAL  
STOCKBRIDGE  
EXHIBITION

The Nineteenth Annual Stockbridge Exhibition, which was set forth on August 11 and continued throughout the month in Williams Academy Hall, Stockbridge, Mass., was in every particular the most successful exhibition ever held by this group of artists. From 50 to 250 persons visited the exhibition daily. Two hundred works of art were shown, including oil paintings, water colors, sculpture and work in black and white. These represented the work of seventy-five artists, principally summer residents of the Berkshire and Litchfield Hills, most, if not all, of whom have attained distinction in the field of American art.

The exhibition was distinguished this year by more than its usual number of portraits, notable among which were Lydia Field Emmet's portrait of Mrs. I. Tucker Burr of Boston, Ellen Emmet Rand's masterly portrait of Sophie Borie, Eben Comins's distinguished portrait of Mrs. Tytus McLennan of Washington, Jean MacLane's portrait of Mrs. John Davis Schoonmaker, and, among smaller works, Rosina Emmet Sherwood's water-color portrait of Philip Merivale as Hannibal in "The Road to Rome." Among landscape painters memorable contributions were made by Henry Parton, Jules Sommers, John C. Johansen, Gardner Symons, Francis C. Jones, Clark Voorhees and Bolton Jones. A group of water colors of interiors by Louis Metcalfe were of outstanding interest in that section of the exhibition, which also included charming works by Jean MacLane and Matilda Brownell. In the sculpture group Evelyn Beatrice Longman showed her large bronze bas-relief of Daniel Chester French, who was himself represented by a bronze model of his

heroic First Division Memorial in Washington, also a fine bronze mask of a woman's head. In this group, also, were Brenda Putnam's charming "Sea Horse Sun Dial," Malvina Hoffman's "Russian Dancers," Harriet Frishmuth's figure entitled "The Vine," and an engaging marble relief of "Billy Bangs," by Margaret French Cresson, to whose capable activity in assembling the exhibition much of its success was due. In addition to these and other notable works in sculpture shown indoors were two large bronze figures which were placed outside of the building, flanking the main entrance. These were "The Pigeon Girl" by Brenda Putnam and "The Goose Girl" by Elizabeth Barretto Parsons.

The Stockbridge exhibition was set forth this year through the cooperation of the Grand Central Galleries of New York.

While the salon at the "NORTH SHORE" North Shore Arts Association held throughout the summer months, the exhibitions at the Gloucester Society of Artists and the Rockport Art Association changed periodically.

Perhaps the most important event of August was the opening of the annual exhibition of the last named association.

Although the canvases were larger in size than those shown in the preceding display of water colors, black-and-whites and small oils, the exhibition gave the impression of a somewhat perfunctory affair.

The number of works shown reached a conservative forty-nine and included works by W. Lester Stevens, A. T. Hibbard, Yarnall Abbott, Leith-Ross, A. Thieme, Morris Hall Pancoast, Parker S. Perkins, C. S. Kaelin, and G. T. Chan, a Chinese painter, who is acquiring an interesting point of view, mingling his oriental feeling with his occidental art education.

In Rockport, as in Gloucester, many of the artists are holding summer classes, and both towns are crowded with art students.

The Gallery Studio by the Sea, run by Mrs. Morris Hall Pancoast, featured Chinese rugs and embroideries during August in addition to the exhibition of paintings and sculpture.

At the Gloucester Society of Artists there were two exhibitions, one ending August 10



PORTRAIT OF SOPHIE BORIE

ELLEN EMMET RAND

NINETEENTH ANNUAL STOCKBRIDGE EXHIBITION, AUGUST, 1927

and one beginning August 13, the third and last showing of the season.

Virtually the same artists contributed to both displays, and, as is the rule with the Society, any member desiring could exhibit. This policy exerted marked influence on the character of the third exhibition, wherein conservative and radical hung side by side, and where the work of a knowing brush found place beside that of the veriest amateur.

Perhaps the most interesting canvas shown was "Staffordshire" by William Meyerowitz, a work appealing especially to

artists, and contrasting with Charles Allan Winter's canvas, "The Angel," a story-telling picture.

The sculpture remained unchanged, Cyrus Dallin's "The Last Arrow" and Leonard Craske's "Joy of Life" holding the center of interest in the little garden below the Society's gallery.

Mr. Craske has also completed a model of mother and child designed as a memorial to the women of Gloucester to parallel his fisherman's memorial erected some years ago on the harbor front near Blynman Bridge.



The model for the proposed memorial has stirred considerable comment and criticism. It was shown publicly at the celebration of Cape Ann Day, August 17, together with paintings by artists who are permanent residents of Cape Ann.

The costume balls of both the North Shore Arts Association and the Gloucester Society of Artists were held during August, as was also a similar party given by the Rockport Art Association.

Of the individual studio exhibitions held during the month, that attracting most attention was undoubtedly Eben F. Comins's exhibition of "We," the artist's conception of Lindbergh and the *Spirit of St. Louis*.

DOROTHY GRAFLEY.

SUMMER EXHIBITIONS AT OLD LYME CONN., PROVINCETOWN, MASS., AND SOUTHAMPTON, L. I.

The Twenty-Sixth Annual Exhibition of the Lyme Art Association was held in the Gallery of the Association at Old Lyme, Connecticut, from July 30 to September 6, and, as usual, proved a notable showing, witnessing to the steady growth of artistic ability among the members of this group.

Four new prizes were inaugurated this year, three of which were awarded by the Artist Committee, the other by popular vote. The three first mentioned were the Lyme Art Association Prize of \$500, which was awarded to "Dorothea," by Will Howe Foote; the Woodhull Adams Memorial Prize of \$250, which went to "Summer Night," by Gregory Smith; and the Woodhull Adams Memorial Sketch Prize of \$150 which was won by "Intervale," by William S. Robinson. The fourth award was the Charles Vezin Sketch Prize of \$100, for which 2,863 votes were cast by the visiting public. The first five sketches in the order of popularity were those by Charles Vezin, Guy Wiggins, William S. Robinson, Percival Rosseau, Frank Bicknel and George Breustle. From this it will be seen that Mr. Vezin was, by popular vote, awarded his own prize, but according to his own decree the prize money went to the second work in popularity, which was "Washington Square," by Guy Wiggins. A member of the exhibition committee, writing of this phase of the exhibition, said, "Beyond a doubt, Mr. Vezin's

sketch, 'The Parsonage,' is one of the best if not the best, sketch in the exhibition which proves that the popular taste and discrimination can be trusted not to overlook really good things. The leading five in the voting were all extremely good."

Besides the prize-winning works above named, mention may also be made of a dramatic work by Eugene Higgins depicting an "Incident in the Mississippi Flood," notable winter scenes by Ernest Albert, Henry R. Poore, Henry Hoffman and Clark Voorhees; Lucien Abrams's "Morning in Provence," George Bruestle's "Upland Pastures," Carleton Wiggins's "Autumn Hillside," Ivan Olinsky's portrait study of "Nedda," and Percival Rosseau's characteristic painting of dogs entitled "Entre-Acte," to name only a few. Among the works in sculpture shown, special interest centered about Robert Vonnoh's exquisite figure entitled "Interrupted," and a charming quartette of tiny bronzes by his wife, Bessie Potter Vonnoh.

The Thirteenth Annual Exhibition of the Art Association of Provincetown, Mass., opened a fortnight after the exhibition at Old Lyme and continued to approximately the same closing date. This showing was likewise upheld to a high standard of excellence. The place of honor was given to a large painting of fishermen by Charles W. Hawthorne, entitled "The Crew of the Philomela Manta," one of a series of paintings executed several years ago. Other works of outstanding interest were "Men of Granada" by Coulton Waugh; a decorative painting by Ambrose Webster entitled "Anemone"; "Provincetown Shore" by Ross Moffett; a portrait of Alfred Porter Putnam, D.D., by I. H. Caliga; and characteristic paintings by Jerry Farnsworth, Gerrit A. Beneker, Elizabeth Paxton, Elsa Hartman, Juliet Thompson, and Martha Crocker. Among the smaller works were a number of water colors and drawings made by William Boogar, Jr., the woodcarver, on the MacMillan expedition to Greenland during the past year. This exhibition, which was, as usual, made up of works in the conservative style of painting, followed close on the heels of an exhibition of Modern Art shown in Provincetown earlier in the summer, and provided opportunity for extensive comparison and discussion.



WASHINGTON SQUARE—WINTER

GUY WIGGINS

AWARDED CHARLES VEZIN SKETCH PRIZE, ANNUAL EXHIBITION, LYME ART ASSOCIATION

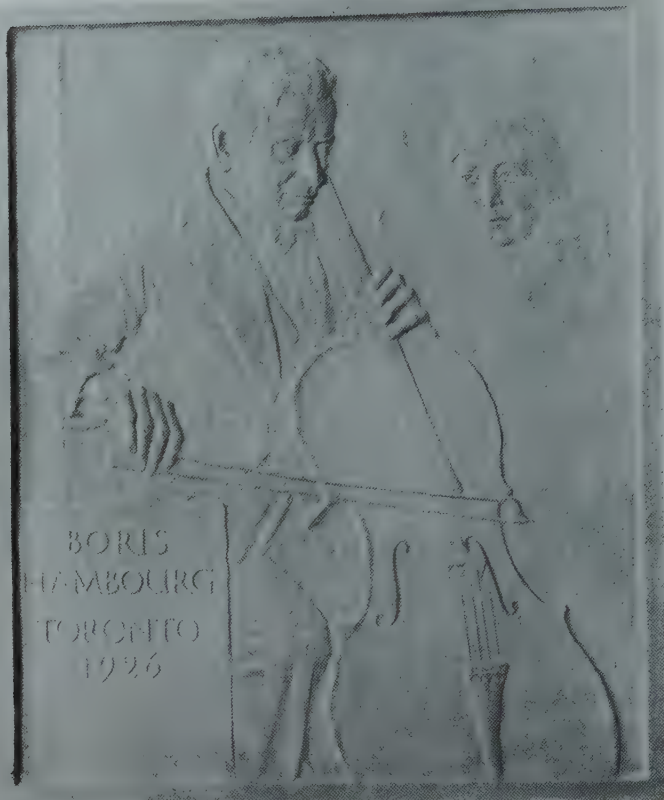
Another summer exhibition of note was that of American Art set forth at Southampton, Long Island, in Parrish Memorial Hall, through the cooperation of the Macbeth Galleries of New York. Herein were to be seen works by fifty artists, many of whom are summer residents of Southampton. Paintings of Montauk Point by Childe Hassam and Francis Newton, both of East Hampton, were of particular interest, as well as a painting of Shinnecock Hills by the late William M. Chase. Julian Lamar, another Easthampton summer resident, was represented by portraits of Mrs. Charles E. Van Vleck, Jr., and of Mrs. John N. Cole. Albert Herter showed a striking double portrait of the twin daughters of Mr. and Mrs. John V. Bouvier. The exhibition also included paintings by John S. Sargent, George Inness, George Bellows, Ralph Blakelock, Robert Henri, T. W. Dewing and Paul Dougherty. Of particular interest among the works in sculpture shown was a bronze figure, "The Bagpipe Player," by Walker Hancock, winner of the Parrish Art Museum Fellowship in sculpture at the American Academy in Rome two years ago; Paul Man-

ship's "Atlanta"; Harriet Frishmuth's "Speed," Janet Scudder's "Seated Faun," Mario Korbel's "Psyche," and Gleb Derujinski's model in wood of an Egyptian water carrier. In the section of the exhibition devoted to work in black and white were etchings by Childe Hassam, Emil Fuchs, Frank W. Benson, Warren Davis and Ernest Roth.

At the annual exhibition of the Art Association of Newport in August was shown a selection of portrait sculpture by the English sculptor, Dorothy Dick.

Mrs. Dick received her training from Alfred Gilbert, working under him in the old apprentice fashion in his studio at Bruges. This, she believes, is the true method of teaching, as the pupil not only receives technical instruction but, assisting in the actual work of the master, acquires what is invaluable—a sense of artistic responsibility. Since then she has devoted herself almost entirely to portraiture and has specialized in that very subtle art, low relief.





BEETHOVEN'S MINUET IN G BAS-RELIEF DOROTHY DICK  
SHOWN IN ANNUAL EXHIBITION, NEWPORT ART ASSOCIATION, AUGUST, 1927

Since her arrival in Canada, eighteen months ago, she has had a studio in Toronto and has executed there a number of works. The first of these was the Memorial to Dr. Willet Green Miller, State Geologist of Ontario, a bronze relief, which is now placed on a boulder in Cobalt. She has also produced a number of portraits.

The exhibits at Newport, which were set forth in the rotunda of the Arts Building, gave examples of her work both in the round and in relief. Of the first may be noted the graceful head "Aurora," exquisite in line yet full of character, and a delightful child study, "Day-dreams."

Among the studies in low relief may be mentioned Beethoven's "Minuet in G," a portrait of the 'cellist, Boris Hambourg. Herein the musician is revealed entirely self-forgetful, rapt in the melody he produces.

In all these works the outstanding characteristic was their amazing vitality. Not

classic repose but the expression of life itself is the aim of Mrs. Dick's art.

S. D.

IN PHILADELPHIA Summer exhibitions in Philadelphia were confined principally to museum displays.

The Pennsylvania Museum was particularly active. Under the guidance of its curator of Oriental Art, Horace H. F. Jayne, it has, for some time, been effecting a rearrangement of its Chinese collections, and these collections, much augmented by recent additions, occupied the large exhibition gallery during the summer months.

Several other exhibitions were also held at the Museum—a very colorful display of Mexican church vestments, and a selection of prints from the private collection of Ellis Ames Ballard, featuring especially the works of Zorn, but including thirty illustrations to

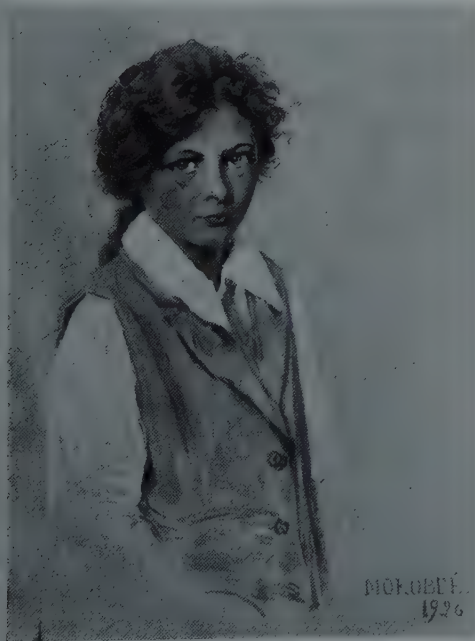
the stories of Kipling by William Strang and various prints by Whistler, Le Heutré, Joseph Gray, Steinlen, Lepre, P. L. Moreau and Raine-Barker.

At the University Museum the new exhibits merely took their place as additions to collections. Several new pieces, however, added materially to the Museum's importance as a repository for oriental art.

Two large stone lions were placed at the entrance to Harrison Hall. They came originally from Honan Province, but beyond that little is known of their history. They may be lions to guard the resting place of princes, or they may be chimeras that stood at the entrance to the tombs of emperors. The stone is hard Chinese marble.

Even more interesting from the standpoint of the historian of art or archaeologist is the little head of Gudea, a Babylonian sculpture said to be the finest of its type in America and approximated only by a head of the same patriarch in the collection of the Boston Museum.

The only club exhibition to hold through the summer months was that at the Art Alliance, where, according to precedent,



PASTEL PORTRAIT

MARIE O. KOBBE

NINETEENTH ANNUAL STOCKBRIDGE EXHIBITION

BILLY BANGS MARGARET FRENCH CRESSON  
MARBLE RELIEF

NINETEENTH ANNUAL STOCKBRIDGE EXHIBITION

paintings by members were on display. The active exhibition programme of the Alliance will be resumed the first of October.

The Art Club gallery remained unoccupied, due to alterations and improvements, while the Print Club underwent drastic renovations pursuant to the Club's purchase of the premises. Both interior and exterior have been changed, the architectural plan following a colonial design.

The Three Arts Club, which has been homeless for more than a year, started a campaign for funds to reestablish itself in a house on Rittenhouse Square. The new quarters would house and care for 125 young women students of the arts.

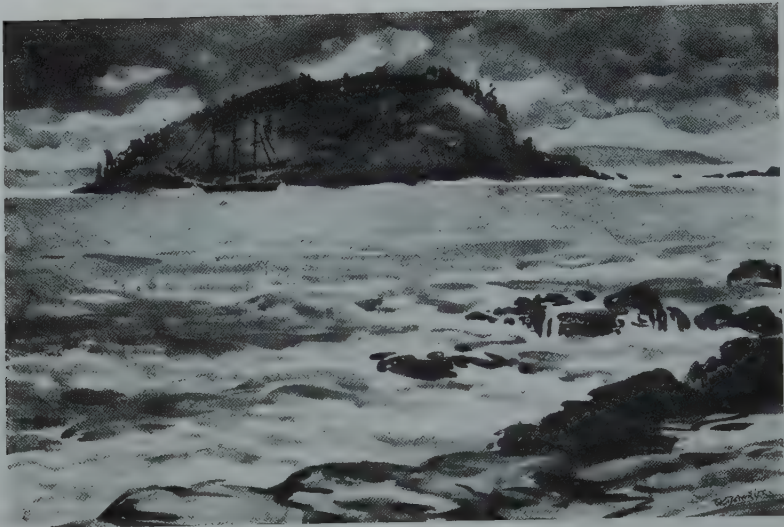
The Public Library continued its print and miniature exhibitions through the summer months, many of the exhibits having been culled from the private collections of John Frederick Lewis.

D. G.

ART IN  
CLEVELAND

The Cleveland Museum of Art showed during the summer months in galleries usually devoted to temporary exhibitions paintings and prints selected from its own collections. One gallery was devoted exclusively to oil paintings and





BALD PORCUPINE

WATER COLOR

FREDERICK DETWILLER

RECENTLY EXHIBITED AT BAR HARBOR AND CAMDEN, MAINE

water colors. In another were shown selections from the gifts of the Print Club. These were arranged chronologically so that one might trace the development of print making from 15th century engravings to present day etchings and lithographs. Aside from the importance of the prints shown, the contents of this gallery were of great significance, indicating the part that an affiliated organization such as the Print Club may take in developing the collections of a museum.

In connection with the recent Industrial Exposition held in Cleveland, the Halle Brothers Company, a local department store, featured an Exposition of Art in Industry. Through the cooperation of museums, educational institutions and manufacturing concerns throughout the country, they presented to the public an interesting series of exhibits. These included collections of textiles, fabrics, tooled leathers, wall papers, pottery, lamps, etc., many of historical importance; also demonstrations of manufacturing processes. In some cases looms and other forms of machinery were shown in actual operation. In connection with this exposition, lectures on Art in Industry were given in the auditorium of the store. An exhibition of paintings was also held at this time, one gallery being devoted to the work of Cleveland artists. Prizes were awarded this group, subject to popular vote. Such undertakings as this on the

part of department store owners are highly desirable and play a large part in elevating popular appreciation for the arts.

Two mural decorations have recently been placed in the auditorium of the Lakewood High School. They are the work of Glenn M. Shaw and represent episodes in the early history of Lakewood, or of Rockport Village, as it was originally termed. One panel represents a surveying party running the original survey along the lake shore. In the other a pioneer schoolmaster is seen gathering his little group of pupils into the primitive log cabin, forerunner of the great building for which the decorations have been made.

To two former classes of the school is due the idea of having these decorations made, and from them came the money necessary to meet the expense. The panels, which are 20 feet high by 9 feet wide, are placed on either side of the stage, the space above being decorated in harmony with them so as to produce a unified decoration.

DETWILLER  
EXHIBITS AT  
CAMDEN AND  
BAR HARBOR,  
ME.

The one-man exhibition is not as usual in summer as in winter, the general exhibition being much more prevalent during the holiday season. Frederick Detwiller, however, during August, held very interesting and successful

exhibitions of his recent work at Camden and Bar Harbor, Maine.

The exhibition at Bar Harbor was held in the little building belonging to the Mt. Desert Nurseries in which, commonly, are to be seen large and fine photographs of picturesque places in Lafayette National Park, of which the owner of the nurseries, Mr. George B. Dorr, is superintendent and projector; for it is largely through Mr. Dorr's efforts and vision that this park has come into existence. This little building is well adapted for gallery purposes, and it seemed especially appropriate that Mr. Detwiller's pictures of Maine should be shown therein.

Mr. Detwiller spent several months last winter on Mt. Desert Island, and among the paintings shown were several in oil which pictured this rugged coast snowbound. One of his largest canvases interpreted with impressive effect a broad expanse of dark sky illumined by the rays of the "Northern Lights."

His water colors shown in this exhibition were strong, simple and vigorous, modern so far as virility and directness of rendering went and at the same time similar in spirit to the works in this medium of Winslow Homer. "Bald Porcupine," reproduced herewith, is a typical example. It pictures this island, which stands guard over Bar Harbor, as in a storm with a Maine schooner taking shelter under its lee.

The etchings shown were for the most part city pictures, architectural themes, conceived and rendered in a big way—a way more related to that of the Italian than the French or English schools.

Mr. Detwiller is a Pennsylvanian by birth, but he maintains a permanent studio in New York City.

#### ST. LOUIS NOTES

A notable exhibition of American sculpture was held at the City Art Museum during the month of

July. Included in the collection were 150 works, which could be classified roughly into a number of groups. Fountain figures, sun-dials, bird and animal figures formed the group of decorative works. The monumental pieces included Weinman's "Rising Sun" and "Descending Night," French's "Lincoln"; Polasek's "Faun" and Janet Scudder's "Young Diana." Important in

the portrait groups were the heads of George Luks by Margaret Sargent and the bust of George S. Johnson by Charles Keck. Modernistic work was represented by Zarach's "Child with Kiddy-Car," "Child with Horse," and Lachaise's "Seal" and "Dolphins." Jennewein's "Greek Dance" and Stearns' "Spirit of Aviation" illustrated the use of polychrome. St. Louisans represented were Victor Holm, Joseph A. Horchert, Sheila Burlingame, Mrs. Charles K. Gleeson, Caroline Risque Janis and Walker Hancock. The major portion of the exhibition was assembled by W. Frank Purdy of New York; the local group selected by a jury composed of Victor Holm, E. H. Wuerpel and Caroline Risque Janis.

St. Louis paintings for the exhibition of Paintings by American Artists, which opened at the Museum September 15, are "Snow and Ice," by Tom P. Barnett; "Autumn Days," by O. E. Berninghaus; "Caprice," by Fred Green Carpenter; "Consider the Lilies," by Kathryn E. Cherry; "Old Tenelements," by C. K. Gleeson; "The Spring Freshet," by Frank Nuderscher; "Landscape," by Robert Wright; and "Symphonic, the Lake," by Edmund H. Wuerpel. The jury of selection was composed of Gustav F. Goetsch, E. H. Wuerpel and Frank Nuderscher.

During August an exhibition of particular importance and beauty was on display at the Museum. It comprised a selection of paintings from the private collections of St. Louis and lent by their owners and is the ninth exhibition of the kind that has been held in the Museum. The collectors represented were Mr. Jackson Johnson, Mr. and Mrs. E. A. Faust, Mr. Louis Werner, Mr. Warner S. McCall, Mr. Samuel C. Davis, Mrs. A. F. Seigel, Mr. William K. Bixby and Mr. Edward Mallinckrodt. The artists were John Constable, Albert Cuyp, Diaz, Van Dyck, Govaert Flinck, Gainsborough, Mabuse, Van Goyen, Guardi, Frans Hals, Lawrence, Nattier, William Orpen, Peruzzi, Franz Pourbus, Raeburn, Roberti, Romney, Gilbert Stuart, Tintoretto, Van der Weyden, Wynants and a few Italian and Flemish primitives. It was an exceedingly varied and interesting exhibition and supplemented in a degree the Old Masters in the permanent collection.

Awards for the best paintings at the





UPLAND PASTURES

GEORGE M. BRUESTLE

TWENTY-SIXTH ANNUAL EXHIBITION, LYME ART ASSOCIATION

Missouri State Fair were accorded this year to Fred G. Carpenter and E. Oscar Thalinger. Carpenter's prize was a purchase prize, and therefore the picture becomes one of a group to be on display at the Fine Arts building and will be a unit in the formation of a permanent collection of paintings for that locality.

M. P.

AT THE ART  
INSTITUTE  
OF CHICAGO

At the Art Institute of Chicago several interesting exhibitions opened early in August to continue through October 14. These consist of a group of one-man exhibitions by artists of Chicago; a number of paintings selected from the collections of private owners in the city; and an important exhibition of contemporary Swedish art, much of which was shown last season at the Metropolitan Museum of Art, New York.

Of the artists showing one-man exhibitions there are three who exhibit oil paintings and

one, Edwin Pearson, who shows sculpture. Mr. Pearson's work, which comprises chiefly portrait busts, with a few group statues, is characterized by extremely simple though vigorous treatment, and is particularly interesting as reflecting the influence of the sculptor's early life in the steel mill, and takes in the logging camps of the west. In the other groups Edward T. Grigware, of Oak Park, shows a number of landscapes done in various parts of our country from scenes in Washington and Minnesota to views in and near Chicago; J. Jeffrey Grant, besides exhibiting landscapes and paintings made in and about Chicago, has a delightful group done on a recent visit to Europe. H. Leon Roecker, the third member of this group, shows paintings, principally of scenes in the midwest, in the modernistic style.

Among the paintings lent by private collectors are a number of particularly notable works from the collection of Mr. Cyrus H. McCormick, including paintings by the leading representatives of the Early English

and Dutch, as well as the American school.

In addition to these exhibitions an interesting and amusing collection of color prints by Japanese artists opened at the Art Institute on August 1 to continue to October 3.

traits of such noted stage personages as Junius Brutus Booth, by R. M. Sully; Mrs. Siddons, by Beechy; Thomas A. Cooper, by Chester Harding; and Lillian Gish, by Nicolai Fechin. Water colors and drawings



ENTRE-ACTE

PERCIVAL ROSSEAU

TWENTY-SIXTH ANNUAL EXHIBITION, LYME ART ASSOCIATION

These prints were made between the years of 1870 and 1880, after the artists of Japan had come in contact with the outside world, and are particularly interesting on account of the strange innovations introduced in the matter of background, combinations of scenery, etc.

Paintings and drawings from the Goodman Memorial Theatre, which has been closed during the summer months, are also to be seen in one of the galleries of the Art Institute until October 14. These include por-

traits of stage settings and costumes by Boris Anisfeld, Leon Bakst, Robert E. Jones, Soudeikine and others are also shown in this same gallery.

Albin Polasek, head of the Sculpture Department of the Art Institute School, is spending a year's leave of absence in Europe. During this time the classes in modelling of the school are being conducted by Emil Zettler, the well-known Chicago sculptor. Dispatches from abroad announce that Mr. Polasek has just completed a statue of



Woodrow Wilson, which is to be presented to the people of Czecho-Slovakia by the people of America. The statue will be erected in Prague, near the Wilson railway station on Hoover Avenue. Mr. Polasek expects to maintain a studio in Paris during the autumn months.

Additions are being made to the school rooms of the Art Institute, one large building measuring 120 by 55 feet having just been completed. Another building of almost equal dimensions will be added immediately, which will allow the Lower School to expand and make room for about 100 additional students. Attention will be given to relaxation and exercise, a large open court being available for outdoor recreation.

The season of 1927-28 at the Kenneth Sawyer Goodman Memorial Theatre will open October 17 with a production of Alexandre Dumas's famous melodrama, "The Tower of Nesle."

AT THE MINNEAPOLIS INSTITUTE OF ARTS The exhibition of models for the Pioneer Woman Monument to be erected at Ponca City, Okla., was shown at the Minneapolis Institute of Arts during

August, and proved a record-breaking event in point of attendance. In spite of the fact that the exhibition was held during a summer month, 21,449 persons visited the Institute in two weeks. A feature of the occasion was the voting contest which was held to determine the model most popular among visitors to the exhibition. Over 12,527 ballots were cast, Bryant Baker's model being far in the lead, with John Gregory's second and C. P. Jennewein's third. On one day the attendance record was 7,873. In the evening of that day a community sing and band concert were held at the invitation of the Institute, in front of the building, at which over 10,000 people were in attendance. Afterwards the doors of the Museum were thrown open to the public. On the opening day, August 18, a separate vote was cast by pioneers themselves. A parade of members of the Territorial Pioneers Association and the Hennepin County Pioneers, riding in covered wagons and old stage coaches, passed through the street and proceeded to the Institute, where they were received by officials of the Museum and



THE BAG-PIPE PLAYER. BRONZE FIGURE BY WALKER HANCOCK, FELLOWSHIP HOLDER, AMERICAN ACADEMY IN ROME. PERMANENT COLLECTION, PARRISH MEMORIAL HALL, SOUTHAMPTON, L. I.

the Minnesota D. A. R., under whose auspices the exhibition was given. Ex-Governor Van Sant, eighty-four-year-old pioneer, cast the first ballot. Of the forty pioneers, all of whom settled in Minnesota before 1857, when it became a state, twelve voted for Gregory's model, and eleven for Baker's, thus reversing the public decision.

A notable loan collection of English portraits was also on view at the Institute during the summer months. Among the paintings of chief interest were those by Gainsborough, Romney, Hoppner, Opie, Raeburn and Lely, as well as two characteristic works by Gerard Dou.

The New Wing of the Institute is practically completed and will, it is hoped, be ready for occupancy within the next few months. This new building, according to a recent number of the Museum's bulletin, promises to be even more satisfactory, convenient and attractive than had been hoped.

The Institute has lately made an addition to its staff in the person of Mr. Harold L. Van Doren, who became Assistant to the Director on August 1. Mr. Van Doren has had wide experience in museum work both in this country and abroad, and is also known as a translator of French works relating to art and artists.

The following items with THE SOUTHERN regard to art activities in STATES ART the south were gleaned LEAGUE AND from a recent bulletin of AFFILIATED the Southern States Art ORGANIZATIONS League:

The chairman of the central committee on membership of the League, Mrs. E. O. Lovett, will make a special effort this year to secure a larger sustaining membership for the organization. As chairman of membership for Texas, she now has 47 Sustaining members to the credit of that state, with 101 Active members. Other states show the following: Alabama, 2 Sustaining to 17 Active; Arkansas, 1 Sustaining to 7 Active; Florida, 2 Sustaining to 9 Active; Georgia, 8 Sustaining to 39 Active; Kentucky, no Sustaining to 12 Active; Louisiana, 10 Sustaining to 39 Active; Maryland, 1 Sustaining to 9 Active; Mississippi, 4 Sustaining to 18 Active; North Carolina, 2 Sustaining to 14 Active; Oklahoma, no Sustaining to 8 Active; South Carolina, 9 Sustaining to 40 Active; Tennessee, 6 Sustaining to 15 Active; Virginia, 2 Sustaining to 11 Active; District of Columbia, 1 Sustaining to 10 Active, with 40 Active members from various places north or west of the south. This shows only two southern states which have not yet secured a single Sustaining member, but Texas has almost as many as all the other states together. Mrs. Lovett believes it would be possible for each Active member to secure one or more Sustaining members or Patrons.

Atlanta, Georgia, reports a campaign started in midsummer for membership to support its High Museum, with a goal of

\$200,000, a large part of which has been subscribed. Gifts of \$500, \$1,000, and \$5,000 have been pledged by many leading men and women of Atlanta.

Mississippi Art Association issued a "Summer Bulletin," showing activities of the year, including incorporation, exhibits, and awards, extension work outside of Jackson, and sales.

Belhaven College, Jackson, Miss., which was recently destroyed by fire, is reported rebuilding on the same site. The entire art department was a total loss, including the exhibit of school work prepared for the Mississippi State Fair, but paintings by Ellsworth Woodward, W. P. Silva, W. H. Stevens, Betty McArthur, and Gertrude Roberts Smith, belonging to the college, were saved.

The Arts & Crafts Club of New Orleans, La., issues a Year Book, announcing the reopening of its school, October 1, 520 Royal Street, and prizes of \$75 for the best painting, and \$25 for the best craft, exhibited in the Fall Membership Exhibition.

The Art Association of New Orleans will hold its third "Exhibition of Painting and Sculpture without Jury" during October in the Delgado Museum. Exhibitors must be members.

#### LONDON NOTES

The death, only the day before I write these notes, of R. Caton Woodville, removes from us a very brilliant war artist of our Victorian times. Born in 1856, Caton Woodville first exhibited in the Royal Academy of 1879 and had been through the Turkish War of the year previous. He was a favorite at court and painted both Queen Victoria and King Edward; and there is a story that when the Queen pointed out an error in the uniform of one of his figures, and sent for a soldier to prove her case, the artist was proved right, the change dating from the day previous. For Woodville, an ideal war artist, combined imagination with most accurate detail. In the South African War he was at the best of his powers, but the Great War inspired his "Halloween, 1914," at Messines.

I have already mentioned in these columns that the idea of travelling exhibitions, which is such a feature of the work of the American Federation of Arts, is being de-





ONE OF THE MUSEUMS ASSOCIATION'S CIRCULATING EXHIBITIONS OF CONTEMPORARY BRITISH SCULPTURE SHOWN IN THE EXETER ART GALLERY, ENGLAND

veloped also on this side; and the British Artists Exhibitions, under the energetic guidance of Mr. C. R. Chisman, have been so important this year that they deserve special mention. Most important were the exhibitions of the work of living British artists at Leeds City Gallery, opened by Augustus John on March 18 of this year, and that held at the City of Manchester Art Gallery (May 17 to July 16, 1927) to the opening of which Mr. Stanley Baldwin sent the sympathetic message: "The series of exhibitions now being inaugurated is a most interesting experiment and, I hope, will meet with the success it undoubtedly deserves." Besides these the Museums' Association has arranged an exhibition at the Victoria Institute of Worcester; I visited recently at Sunderland the excellent display of modern British sculpture received by its Director, Mr. Charlton Deas, from the same association; and I received this morning two illustrations of a similar loan exhibition of sculpture now being held in the old city of Exeter. The

movement, whose advantages I have urged for years, is now taking hold, and will bring art of good quality to the doors of our people throughout England.

An interesting side of modern decorative art found expression last month in the decorations of the Old School, Oakham, by Miss M. Sargent Florence in pure fresco, and the sculpture of the memorial chapel in the same school by her brother, Mr. F. W. Sargent, who has for many years had his studio in Florence. The subject of the frescoes is taken from the story of Gareth in Mallory's "Morte d'Arthur" in a series of panels, beginning with Gareth's departure from his mother's castle and concluding with his challenge to the Red Knight and his victory. Miss Sargent Florence tells me of these frescoes that "the mode of painting is that of buon fresco," that is, executed on a *moist* stucco ground with pigments ground in pure water, containing no adhesive medium . . . . The absence of any resinous or oily vehicle preserves the matt quality, what one

may call the *bloom* of the calcie surface; and the tendency of the colors to dry out in a lighter tonality gives naturally that "flat appearance which is an essential of decoration as a background and setting to human beings." The artist had spent some years testing the oil medium for decoration in Paris; but had become convinced of the superior merits of "buon fresco" for decoration from the Italian examples of the fourteenth and fifteenth centuries.

The influence of the great Italians—more especially, I should say, of the great Florentines in the reliefs around the Campanile and upon the Baptistery doors—appears in the reliefs of the Oakham Chapel by Mr. F. W. Sargent, which illustrate the Spirit of Sacrifice in the Great War. Notably his beautiful upright figure of "Prudence," in the composition and treatment of the drapery, compares with the Florentine work just mentioned. Here, too, Mr. Sargent's own remarks to me are of such interest that I propose to quote them briefly. "The whole trouble," he says, "in the past has been the complete disassociation of the modeller and the carver. Now the pendulum is swinging to the other extreme, and one is told that *direct carving* is the only thing. The truth, in fact, seems to me to lie between the two. Clay is an excellent medium for arriving at approximate results for stone, if one bears continually in mind the natural conditions imposed by the ultimate medium. My experience has been that clay almost inevitably entices one into too much detail, and that this has to be simplified in the carving. . . . The sculptor, who is an artist, will get his results by any method if he deals in materials himself."

The exhibition of British Art in Vienna, which opened on September 8 and closes at end of October, is to be of considerable interest. The idea is to illustrate British art from the days of Queen Elizabeth to our times, keeping specially forward the great period of Sir Joshua. Queen Elizabeth appears in her portrait by Gheeraerds the younger, lent by Lady Cowdray; Reynolds' portraits have been lent by Lord Drogheda, Lord Astor and Sir J. Duveen; those by Romney, Raeburn and Lawrence are representative and the family group of the Cholmondeley Family by Hogarth is important.

Nor will the Pre-Raphaelites in the art of

Watts, Burne Jones and Rossetti be forgot, while Earl Beauchamp has lent 137 miniatures.

S. B.

#### PARIS NOTES

The exposition of the works of American artists in Paris, held at the Seligman Gallery in the rue St. Dominique in July, "to further Franco-American artistic relations," may have attained that end in the social sense but did not add to the renown of American art in any particular way. It showed that there were nearly two hundred painters who were willing to send exhibits, of varying merit. A few distinguished artists were represented, such as Aston Knight, Friesseke, Bridgeman, Gihon, Davenport, Frances Thomason and Anna Klumpke, but there were numerous student offerings—some of which were good—including the modernist who makes "pictures" out of bits of metal or something of the sort. So many pictures were received that artists who sent several were reduced to one representative canvas, owing to crowding. There was no outstanding or sensational success, and the exhibition was, on the whole, interesting but not especially important. Ambassador Claudel lent his patronage to the affair, along with well-known Paris Americans, and the superb Hotel de Sagan made a notable background.

The "Salon d'Été" at the Gallery Granoff affords an opportunity for summer visitors to see a fairly good representative collection of modern French painters. Among the hundred canvases are examples of the work of Vlaminck, Pascin, Lhote, Chagall, Laprade (so French, so exquisitely refined), Friesz, Bosshard, Chabaud, etc., and of the younger group.

The Van Gogh collection at the Galerie Bernheim Jeune interested numbers of visitors and aroused discussion. The sincerity of this artist's work, added to the already legendary nature of his remarkable personal history, leaves no doubt of his value; but, while men like Utrillo, Picasso, and Matisse accept him, a painter and critic like Jacques-Emile Blanche withholds his admiration and believes that his pictures will not stand the test of time either spiritually or materially. Only time will show who is right, and meantime the pictures of this



tragic man—whose spiritual struggles and physical sufferings ended in suicide—are sold at enormous prices and sought after by all the connoisseurs. Unlike Millet, who idealized the life of peasants, Van Gogh painted their hard lives—their misery. He knew that best.

The *Conseil de Musées Nationaux* has accepted, for the Louvre, a painting which appeals to all those who are interested in the life and court of the Empress Eugénie. At the recent sale in London of her collection of pictures, a group of her devoted friends, notably the Baroness Alexandry d'Orengiani, purchased Winterhalter's famous painting entitled "L'Impératrice Eugénie entourée de ses dames d'Honneur"—sometimes humorously known as "The Decameron" and presented it to the Louvre. Another gift lately accepted is a portrait of Clemenceau painted by Edouard Manet about 1880, and given by Madame Havemayer.

The *Petit-Palais*, as the *Palais des Beaux-Arts de la Ville* is familiarly called, has received a rich legacy from an American, Mr. Augustus Gurnee, consisting of a series of seventeenth century tapestries, Flemish and French, woven almost entirely of silk, and in a remarkable state of preservation. Those made at Aubusson are signed Vallenet. The designs are exotic, with wild beasts, theatrical sultans, fantastic pagodas. The Brussels-Brabant examples are signed Baertmans. One was a product of the Paris workshops before the foundation, by Colbert, of the Gobelins manufactory.

At the *Grand Palais* extensive work is in progress for the arrangement of the Tuck collection of tapestries and eighteenth century French porcelains. There is a rumor of a possible Delacroix exhibition in 1928, in the *Grand Palais*, in recognition of the centenary of romanticism.

There is not much popular knowledge in France of the ancient art and architecture of Central and South America, hence a recent exposition of "pre-Columbian" art excited a certain interest. In the *hôtel* of the "Association France-Amérique Latine," the architect of the University of Chili, Señor Francisco Mujica y Diez de Bonilla, organized an exhibition of photographs, maps, plans, reconstructions of the ancient ruins in Mexico, Yucatan, Guatemala, Honduras, Peru and Bolivia. There was

also his plan for the great archaeological museum he desires to build in Mexico, which might exert an important influence upon the development of architecture. In this connection the present writer would like to understand why the name of the late Dr. Augustus LePlongeon, who lived so many years in Brooklyn, never appears in the new documentation of ancient Central American art. He was one of the first—perhaps the first—to make these discoveries among the ruins of Yucatan, where he spent eleven years, with his valiant wife and a group of workmen, exploring minutely and conscientiously, making remarkable photographs and writing many books. The present writer saw him at work, during several years, on these innumerable documents. His theories as to the origin of this ancient civilization offended some of his contemporaries in America, and he seems to have been effectually "blanketed"—an injustice which requires investigation and rectification.

LOUISE MORGAN SILL.

## ITEMS

The Baltimore Museum of Art is fortunate in having secured as its new Director Mr. Meyric R. Rogers, formerly associate professor of Fine Arts at Harvard University, and consulting architect for the new Fogg Art Museum in Cambridge. Mr. Rogers succeeds Miss Florence N. Levy, whose resignation from this position became effective last December. An Englishman by birth, Mr. Rogers graduated from Harvard in 1915. For several years thereafter he was an assistant in the department of decoration at the Metropolitan Museum of Art, and in 1921 was appointed Assistant Curator. Subsequently he was Professor of Art at Smith College for three years, during which time he was co-author of the "Handbook of the Morgan Collection" at the Metropolitan Museum. He assumes his duties as Director of the Baltimore Museum of Art on October 1.

In connection with the next annual exhibition of the National Arts Club of New York, Mr. William C. Gregg, a life member of the club, will offer a cash prize of \$1,000 to the member displaying, in the estimation of the

Jury of Award, the most meritorious painting in oil. The offer is made upon condition that Mr. Gregg shall have the privilege of purchasing the prize-winning painting by the payment to the artist of an additional one thousand dollars.

A tour of the Cathedrals of Europe, which will also include the International Congress on Art Education at Prague, in the summer of 1928, is being arranged by Mr. Charles J. Connick, the well-known maker of stained glass of Boston, and his co-worker, Mr. Orin E. Skinner. According to the present plan the party will sail for Plymouth the last of June, and after traveling through England will visit Brussels and Cologne, from whence it will go up the Rhine to Prague. The itinerary also includes visits to Nuremburg, Rothenburg, Strasbourg, Rheims, Troyes, Sens and Auxerre, Bourges, Tours, Poitiers, Le Mans, Chartres, and, continuing through France, to Beauvais and Rouen. The trip will be under the management of the Temple Tours and will be similar in character to the two educational tours to the Congress of which announcement has already been made, one (likewise under the direction of the Temple Tours) with Henry Turner Bailey as lecturer, the other arranged by the Bureau of University Travel with Lorado Taft as lecturer.

Frank Alvah Parsons, President of the New York School of Fine and Applied Arts, has been made a Knight of the Legion of Honor, by decree of the President of France. This honor was conferred on Mr. Parsons in recognition of his distinguished services in the advancement of Franco-American relations, both through the establishment of a branch of his New York School in Paris, thus insuring the presence of hundreds of American artists and designers in France yearly, and through his authoritative lectures on French art subjects.

The United States has for the second time this year participated in an international art event held in Europe. Six representatives from this country were appointed by Mr. Milton B. Medary, Jr., President of the American Institute of Architects, to attend the Eleventh International Congress of Architects held at The Hague, August 29

to September 4. They were Prof. William Emerson, head of the Department of Architecture at the Massachusetts Institute of Technology, Boston; Mr. Frank E. Wallis, of the National City Bank, Paris; Mr. Charles Butler and Mr. Egerton Swartwout, of New York; Major George Oakley Totten, Jr., of Washington, D. C.; and Mr. Clement V. Fairweather of Metuchen, N. J. An American section of the Permanent Committee of the Congress was organized, with Cass Gilbert as chairman. The purpose of this Congress, which was held under the auspices of the Dutch Government, was to restore the world alignment in architecture disrupted by the World War. All countries were invited to participate.

In connection with the dedication of the Albany Municipal Carillon, which took place on September 18, the Albany Institute of History and Art arranged an interesting group of lectures on Flemish Art, which were given by Dr. Prosper Verheyden of Antwerp, Belgium. Dr. Verheyden came to this country with Mr. Jef Denyn, the distinguished carillonneur, who rendered the dedicatory concert on this occasion. The lectures, which were illustrated by a rare collection of lantern slides, were given on the three preceding days and covered the following topics: "Why is an Ancient City Beautiful—Mechlin"; "A Flemish Cathedral—Antwerp," and "Early Flemish Community Life—The Beghinehoven."

A memorial to Washington Irving by Daniel Chester French has lately been placed at Broadway and Sunnyside Lane on the boundaries of Irvington and Tarrytown, New York. This monument was erected with funds raised for the purpose through popular subscription by the Washington Irving Memorial Association.

Douglas Volk's portrait of Lincoln entitled "With Malice Toward None," which was circulated among the schools of the country during the past season by the American Federation of Arts, has been purchased and presented to the Sweat Art Museum of Portland, Maine, by Mr. Cyrus H. K. Curtis, the well-known publisher who is a native of that city. Portland's magnificent municipal organ was also Mr. Curtis gift.



## BOOK REVIEWS

**THREE ESSAYS IN METHOD**, by Bernard Berenson. Published by Oxford University Press, American Branch, New York. Price, \$14.00.

This fascinating volume should appeal to two classes of readers: those who are sincere lovers of art, and those whose natural taste for detective adventures is capable of a subtle refinement. For Mr. Berenson is a Sherlock Holmes of the world of art; and this work is an exposé of his methods in tracking a masterpiece to earth, or in exposing its false pretensions. Written in an informal, conversational manner, it is thoroughly comprehensible to the lay reader; and more than 130 superb reproductions in half-tone, with a frontispiece in colors, minutely illustrate the text and enable the reader to follow Mr. Berenson step by step. Furthermore, the author has skilfully adapted himself to the limitations of his monotone illustrations and has not dealt with subtleties of color in making his deductions in these treatises. Only those details are indicated which can be observed by the reader unacquainted with the original paintings. Furthermore, the reader will find his perceptions becoming so acute after a few pages that he will catch Mr. Berenson himself in a slight slip, where he fails to count two figures in one of the paintings reproduced. Incidentally, the large number of masterpieces introduced as illustrations and the searching study directed toward them will inevitably enlarge the reader's appreciative faculties and his acquaintance with great art.

**LANDMARKS IN NINETEENTH-CENTURY PAINTING**, by Clive Bell. Published by Harcourt, Brace and Company, New York. Price, \$3.50.

Clive Bell's manner is more enjoyable than his matter. His sprightly style, his effortless wit, will captivate attention in spite of his opinions, which will inevitably provoke disagreement in many readers. Mr. Bell's purpose in this volume, according to his own words, is to survey "the road from David to Cezanne in the spirit of an old-fashioned road-map maker . . . indicating landmarks and gossiping about them." To those who consider Whistler, for instance,

an outstanding landmark in nineteenth century painting, his omission from the survey will render it an unreliable guide. However, the reader who refrains from taking Mr. Bell too seriously will derive much pleasure from the "journey." Most of the eighteen or twenty landmarks indicated are French, but Constable, Turner and Burne-Jones are included, and all are brought to life by the gossip concerning them. Twenty half-tone reproductions illustrate the text. Piquant observations add a racy flavor to Mr. Bell's discussion throughout; and lest the reader become melancholy over the unappreciated treasury of genius during the nineteenth century, Mr. Bell assures him, "There is plenty of good painting nowadays, and there are one or two great artists." His failure to disclose the identity of this solitary genius is the only real disappointment encountered in the book.

**THE APPROACH TO PAINTING**, by Thomas Bodkin. Harcourt, Brace and Company, New York, publishers. Price, \$2.50.

There are five methods of approach to painting, in the opinion of this author: philosophical, analytical, technical and casual approaches, and finally "approach by siege." Most readers will agree with him, that one is justified in employing any and every method which will yield delight in a painting, and that certain aesthetic extremists are wrong in condemning enjoyment of the "redundant casual charms which the artist, in his bounty, may spread before us." Following his discussion of the various approaches, nature of criticism, etc., Mr. Bodkin has selected twenty masterpieces of diverse schools and periods and discussed each in detail. These analyses are illustrated by twenty-four half-tone plates, most of them very satisfactory, but there is a regrettable loss of detail in the great reduction of such large groups as Watteau's "Pilgrimage to the Isle of Cytherea." Nevertheless, what Mr. Bodkin says is invariably interesting, and appears to conclusively prove his contention. This volume would serve admirably as a text-book for courses in art appreciation.

F. S. B.

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## IN THE NEW YORK GALLERIES—NOVEMBER

November sees the exhibition season in full swing. And the number of interesting things to be seen now makes one realize what almost irresistible attractions a large city presents to art lovers. Infinite in variety and almost infinite in number are the shows planned for this month.

The exhibitions which opened at the Milch Galleries, 108 West 57th St., October 31, will continue on view until the 12th. Gregory Smith, one of the painters working in the charming neighborhood of Old Lyme, shows landscapes of Connecticut. At the same time there are paintings by Alice Job showing scenes in China and Thibet. Miss Job has lived practically all her life in China and, by some unusual arrangement, received special permission to enter the forbidden regions of Thibet. This group will be followed (the 14th to the 26th) by another set of pictures of China, by Lucille Douglas, who has made some interesting etchings and pastels during a six-months stay in China. On the 28th is promised a large exhibition of Gari Melchers' work, including both paintings and water colors, showing some of his most recent productions as well as well-known works.

The Reinhardt Galleries, 693 Fifth Avenue, report the bringing to this country of a group of modern French paintings which will probably be placed on view in the course of the month.

At the galleries of Durand-Ruel, 12 East 57th

Street, from October 31 to November 19, portraits and landscapes by the Danish painter, J. W. Quistgaard, will be shown.

The Knoedler Galleries, 14 East 57th Street, will have on view in the Department of Prints an exhibition entitled 100 Masterpieces of Graphic Art. While only those prints considered to be first rank masterpieces are included, many masterpieces must be excluded to limit the number shown to 100. As an example of the type of print included one might note Rembrandt's etching, "Christ Healing the Sick" (called the Hundred Guilder etching), printed on Japanese paper—a very fine impression. At the time of going to press the exhibition for the painting department had not been announced.

At the Howard Young Galleries, 634 Fifth Avenue, there will be an exhibition of the paintings by Emma Ciardi, gay fete scenes showing figures out of doors. This exhibition will be followed by one on the 21st showing the marines of Gordon Grant.

Paintings by Bonimici will be shown at the Levy Galleries, 559 Fifth Avenue.

The Grand Central Galleries, Grand Central Terminal, 15 Vanderbilt Avenue, have arranged two memorial exhibitions for the month; one is that of paintings and bronzes by Charles M. Russell, who was called the cowboy painter; and

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the second will be landscapes and portraits by Oliver Dennett Grover. In addition to these there will be an exhibition of bronzes by Cyrus Dallin and a group of landscapes, mainly harbor and shipping scenes, by Harry A. Vincent, who is one of the group of painters working in Gloucester, Mass.

At the Galleries of P. Jackson Higgs, 11 East 54th Street, there may be seen a fascinating set of old Persian tiles removed from the palace of Shah Abbas. The colors are brilliant yellows and blues; some complete overdoors are here which one can easily imagine as adorning the entrance of some modern patio and lending a color setting for a garden. In another exhibition room, by way of contrast, one may see the work of a modern French painter, Maclet, who presents scenes of the French Riviera, with brilliance of color, red-tiled roofs with sharp green palm trees abutting giving a tropical touch.

Kennedy Galleries, 693 Fifth Avenue, will have an exhibition of etchings by John Taylor Arms, of French and Italian architectural themes. They are an architect's accurate portrayal and to those who recall, for instance, from their travels such a quaint and picturesque street as the main thoroughfare of Coutence, the print called "Coutence" will have for them the pleasure of revision.

Scott and Fowles, 680 Fifth Avenue, have paintings of the English School of the XVIII Century.

The Kraushaar Galleries, also at 680 Fifth Avenue, show until the 10th paintings by Henry Schnackenberg. To be noted are some of the still life canvases soundly constructed and with an intention to present form and not mere pattern. Schnackenberg is a former pupil of Kenneth Hayes Miller. The prints by Boutet de Monville will continue on view until the 14th.

The Wildenstein Galleries, 647 Fifth Avenue, show until the 9th paintings by Earl Hörter and until the 12th there will be an exhibition of sculpture by Allan Clarke.

The Macbeth Galleries, 15 East 57th Street, from the 1st to the 14th will have a series of marine paintings by Clifford Ashley. From the 15th to the 28th flower paintings by Carl J. Blenner may be seen. Running concomitantly with this exhibition will be one of water colors by Bernard Gutman, who, in this group of landscapes, still lifes, etc., applies all his knowledge of brilliant color effects gained in oil painting to the lighter medium of water color.

The Keppel Galleries, 16 East 57th Street, show a group of early wood cuts, from Dürer's time.

Work of the old masters may be seen at the Ehrich Galleries, 36 East 57th Street. In Mrs. Ehrich's gallery there will be shown hand-wrought jewelry and enamels by Frank Gardner Hale, decorative lacquer work by Gertrude Kingston, and pottery by Dorothea Warren O'Hara.

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The Babcock Galleries have recently removed into well equipped and pleasant galleries at 5 East 57th Street. One small gallery combines the advantage of good artificial light with the possibility of daylight showing. In addition there are two larger rooms. This month there will be on view a group of New England landscapes by Ernest Albert, who is one of the group of Old Lyme painters.

At the Ferargil Galleries, 37 East 57th Street, two interesting exhibitions are planned in the sculpture hall, the first the work of Jacob Epstein which will give many who could not see his work in London the opportunity to get a really comprehensive impression of his sculpture. This exhibition will be followed by a memorial show for Paul Bartlett. In the painting galleries will be seen work by the Spanish artist, Jugga, landscapes and figures; also paintings of the American Indian, work by William Henderson.

The Dudensing Galleries, formerly in West 44th Street, have opened new galleries at 5 East 57th Street. At the time of going to press the exhibitions had not yet been decided upon and the galleries were not yet open to the public. But the private view disclosed interior decorations of a new order by the painter Edward Buk Ulreich.

Landscapes by John Hutchins are on view until the 12th at the Montross Galleries, 26 East 56th Street. From the 14th to the 26th, two painters, Charles Coiner and Ross Shattuck, formerly of Philadelphia, will show landscapes and figure paintings.

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